

CHATS ON OLD PEWTER



H. J. L. J. MASSÉ

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GERMAN FLAGON INLAID WITH BRASS.

(*From the collection of Lord Swaythling.*)

Frontispiece.

CHATS ON OLD PEWTER

BY

H. J. L. J. MASSÉ, M.A.

AUTHOR OF "PEWTER PLATE," ETC.

WITH NINETY-ONE ILLUSTRATIONS

LONDON

T. FISHER UNWIN

ADELPHI TERRACE

MCMXI

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PREFACE

MY first volume on "Pewter Plate" was published in 1904, just at the time that the first Exhibition of Pewter was held at Clifford's Inn Hall. As it was the first in the field in its own department, for Mr. Welch's "History of the Pewterers' Company" did not attempt to treat the subject from any other than the historical, and, in some cases, the social point of view, it has been of use to many dealers and many collectors, who have acknowledged their indebtedness, and to some others, who have thought such acknowledgment unnecessary. These latter might have allowed me the copyright in my own mistakes, particularly in some obvious printers' errors.

"Pewter Plate" was reissued, with improvements and additions, early in 1910, the chief of the latter being the incorporation, by special permission of the Pewterers' Company, of the collotype reproductions, also given in Welch, of the five Touch-plates that still remain intact at Pewterers' Hall.

This present volume does not do more than aim at being a useful guide to collectors, and it will in many ways be found to form a supplement to "Pewter Plate." With this in view, the illustrations have been carefully selected—firstly, from the Catalogues of the

two Exhibitions of Pewter organised by me in 1904 and 1908, and which were issued privately to subscribers; and secondly, from objects of interest in the hands of private collectors.

Special features, however, will be found in the List of Pewterers from 1550 to 1824 compiled from every available source. In it are the names of all Pewterers whose touches are on the touch-plates, and the numbers are given as they are numbered in "Pewter Plate" (second edition) for convenient reference by those who possess that edition.

By special permission of the Pewterers' Company all names of pewterers that occur in the list of the Yeomanry are incorporated in the list.

To these are added those of various Scottish and Irish pewterers, and several other names of known makers of the ware.

Another new and important feature is the index of the touches according to the chief devices found in them. For any error in such a quantity of figures the reader's kindly indulgence is requested.

It may seem to some that too much space has been given to the question of the marks on pewter generally and the touch-plates and the touches in particular. They form, however, the most interesting and the most important part in any intelligent study of the subject, for they are to pewter what hall-marks are to silver—one of the surest means of ascertaining the date of a given piece.

The analytical index to the devices on the touches should be useful in determining whether the touch is on the touch-plates or not, and by its use a search through all the five plates will be obviated.

For the history of the Pewterers' Company Mr. C. Welch's two interesting volumes should be con-

sulted. It is a long story, which is condensed as far as possible in Chapter VII. Nothing essential, so it is hoped, has been omitted, and the account will give the chief landmarks in the history.

Details as to the Charters, of which facsimiles in colours are given in Welch, must be sought there. They interest the archæologist rather than the ordinary collector.

The *Bibliography* is brief, and is condensed from the fuller one given in "Pewter Plate."

The *Glossary* should be useful, as there are many words in the text which, being somewhat unusual, may require explanation.

Prices are grouped together in one chapter for greater convenience in comparison.

Here, too, I must thank collectively all those friends who have helped me by lending photographs of their cherished specimens, and Miss Buckler for the various drawings she has made for me from actual specimens.

Finally, I must thank Mr. R. C. Hope, F.S.A., for allowing me access to his MS. notes on the subject of "Old English Pewter."

H. J. L. J. M.

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A complete bibliography of the various books consulted by the writer when engaged on "Pewter Plate," first published in 1904, and revised and enlarged in the second edition published in 1910, is there given. The following lists are classified according to the countries :—

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GERMAN PEWTER

A very full bibliography of German works on pewter is to be found in the monumental volume by Herr Demiani, of Leipzig. It is in the main concerned with the Edelzinn, of which he has been such an indefatigable collector, but in the works referred to by him there will be found much of general interest.

Zink, Zinn und Blei. Karl Richter.

SWISS PEWTER

Nos anciens et leurs œuvres. Published in Geneva.

Bossard, Dr. Gustav. Schweizer Zinnkannen Kulturgeschichte (Jahrbuch des Schweizer Alpenklubs. 43 Jahr).

ABBREVIATIONS

M.M.	Maker's Marks.
H.M.	Hall-marks, or rather the marks in the small punches.
T.P.	Touch-plate.
N.T.P.	Not found on the Touch-plates.
L.	Date of taking up Livery.
Y.	Date of joining Yeomanry.
H.	Height.
D.	Diameter at top.
d.	Diameter at bottom.
de.	Depth.
b.c.	beaded circle.
s.b.c.	small beaded circle.
b.o.	beaded oval.
s.b.o.	small beaded oval.
p.l.	palm leaves occur in the touch.
b.p.l.	between palm leaves.
p.l.c.	palm leaves crossed.
p.l.c.t.	palm leaves crossed and tied.
b.p.	between pillars.
l.h.	leopard's head.
l.h.c.	leopard's head crowned.
l.p.	lion passant.
l.r.	lion rampant.
b.s.	beaded shield.
p.s.	plain shield.
s.c.	small circle.
s.s.	small shield.
s.p.s.	small pointed shield.
di.	diamond.
s.di.	small diamond.
t.h.	talbot head.

GLOSSARY

Acorn-knopped. Spoons with an acorn at the end of the stem.

Aiken's metal. A variety of plate metal, but containing no bismuth.

Alliage (Fr.)} An intimate mixture of two or more metals effected by
Alloy.} fusion.

Ampulla. (Fr. Ampoule). A small vessel for incense or for the oil for extreme unction.

Apostle spoons. Spoons with knobs intended for figures of the apostles. They are very rare in pewter.

Appliquéd. A piece of metal cut out and fastened to another is said to be applied or appliquéd.

Ashberry metal. A hard alloy, containing nearly 25 per cent. of antimony, which gave very sharp castings. It was used for forks, spoons, teapots, &c.

Badges. Pewter or leaden signs worn on the outer garment by beggars, pilgrims, porters.

Ball-knopped. Spoons with a small ball at the end of the stem.

Baluster-knops. A type of knobs on spoons with a tiny button on the end of the baluster. They are found on sixteenth-century spoons.

Beaker. A drinking-vessel, with sides tapering outwards from the base.

Bénitiers. Small stoups for containing holy water.

Bimbelotier. A toy-maker.

Bismuth. A metal sometimes called tinglass, added to pewter to make it harder.

Black metal. An alloy consisting of tin with 40 per cent. of lead.

Bleeding-dishes.} Bowls to contain blood. They are often graduated

Blood-porringer.} so as to show in ounces the quantity taken.

Booge (Fr. bouge). The part of a plate between the rim and the bottom.

Britannia metal. An alloy of tin, antimony, and copper.

Broc. A large measure or vessel for wine.

Burettes. Pewter cruets or small bottles for sacramental wine, or for water.

Burning-on. A method of joining two pieces of lead or pewter. Hot metal is poured on the join till the temperature is raised enough for the pieces to fuse and unite.

Burnisher. (Fr. brunissoir.) A tool for giving a fine, smooth surface free from scratches. They are made of agate, silex, or bloodstone. Steel also may be used.

Candle-box. A wall-box to contain candles.

Canette. A measure.

Cardinals' Hats. A name given to dishes resembling these formal hats.

Cassolette. A vessel or box for perfumes, with a perforated cover to allow the diffusion of the scent.

Chalice. (Latin calix.) A sacramental cup.

Chapnet. } A name applied to a certain kind of salt-cellar.
Chapnut. }

Chopines.

Choppines. } Synonyms for cruet.
Choppineaux.

Chopin. (Fr. chopine.) A Scottish measure containing 6 gills.

Chrismatories. Vessels for consecrated oils.

Cistils. Little boxes, generally square or oblong.

Cloff. } Scrap-metal.
Cluff.

Coffin. A mould for containing the paste of a pie.

Costrel. A harvest or pilgrim's bottle, generally of wood or earthenware.

Counterfeits. } Another name for porringers.
Counterfettes.

Counterpane. A plate of pewter on which the York pewterers stamped their touches.

Cri. The name given to the crackling sound emitted by tin, and by good pewter when bent.

Cruet. Small sacramental vessels on feet, with lids, usually found in pairs, one marked A. for *Aqua*, the other V. for *Vinum*.

Gymaise. } Pewter vessels used for presentation purposes, usually
Cymarre. } with swing handles.

Danske pots. Danish pots. They may have been pots perfectly cylindrical in shape, like the Norwegian tankards, but no details of them are known to the writer.

Diamond-pointed knop. A name given to an early type (fifteenth century) of spoon.

Ear-dishes. Shallow dishes with flat projecting handles like ears.

Ecuelles or Escuelles. The French name for porringers.

Equisetum hiemale. Pewter-wort. A plant which used to serve as a means of scouring pewter.

Esquelles. Cf. Squillery. *Vide* Ecuelles.

Estaimier. A pewterer. The word comes from the O. Fr. estaim. The modern French for "to tin" is étamer.

Étain. The French for pewter of the best quality.

Étain aigre. Second quality tin.

Étain commun. Tin mixed with 15 per cent. of lead.

Étain doux. Pure tin, and 6 per cent. of brass.

Étain mort. Pewter of poor quality containing a large percentage of lead.

Étain plané. English tin, with 3 per cent. of copper added, and a small quantity of bismuth.

Étain sonnant. Hard and sonorous pewter, but inferior to étain plané.

Ewer. (Fr. aiguière.) A jug.

Fine. The name of standard pewter.

Flagon. The name usually given to large tankards with lids.

Florentine dishes. Dishes used for serving up meat where no crust was used.

Gadroon or Godroon. A geometric ornament consisting of curved lines radiating from a centre, the space between them being repoussé as a rule.

Galena. A lead ore, a native sulphide, which sometimes contains a small percentage of silver.

Galley dish. } Articles of which the shape is now unknown.

Galley saucer. } Articles of which the shape is now unknown.

Garnish. A complete set of pewter vessels, consisting of one dozen platters, 12 dishes or cups, and 12 saucers, or small flat plates.

Goddards. (Fr. godet.) A drinking-cup.

Grate. (Fr. gratter.) To scrape.

Grater. A scraping tool.

Gut. (Fr. gut.) Vessels for holding wine.

Hanap. (O.H.G. hnapf; A.S. hnaeph.) Properly a goblet, especially the vessel from which the chief guest was served.

Hawksbill. A large ewer.

Heart-case. A case usually of lead, sometimes of pewter, in which a heart was embalmed and preserved for easier transmission for burial in a distant place.

Hexagonal knobs. A common type of knob found on sixteenth-century spoons.

Hollow-ware. The name given to large pots, measures, tankards, and flagons.

GLOSSARY

Horned Head-dress. A type of fifteenth-century spoon.

Horse-hoof knop. A rare type found on sixteenth-century spoons.

Kaiserteller. An ornamental platter with representations of one or more emperors.

Latten. (Fr. laiton.) A brass alloy.

Lea. } Tin mixed with lead, and thus alloyed or alloyed.
Lay. }

Lay-men. } Men who worked in lay or ley.
Ley-men. }

Limbeck. A still.

Lion knop. A form found in sixteenth-century spoons. The lion is represented *sejant*.

Loggerheads. Circular inkstands made of pewter, usually with a flat platter-like base, and a hinged cover for the ink-well.

Maidenhead. A form of knop found on fifteenth-century spoons.

Maitres de forge. Pewterers whose qualification was their ability to make a bowl and a dish with a hammer.

Maitrise (Fr.). } A piece of work executed as a test-piece to qualify the
Masterpiece. } executant as a "Master."

Monk's head. A rare type of knop found on early sixteenth-century spoons.

Monstrance. A shrine in which the consecrated host is presented for the adoration of the people, either during the celebration of the Mass, or in a procession.

Mutchkin. A Scottish measure containing 5 gills.

Peak. Is presumed, from the contexts in which it is found, to be lead.

Pechkrüge. Wooden tankards, with pewter inlaid work, water-proofed with pitch.

Pale. A name given to solder.

Pane. That part of the hammer which gives the blow on the object.

Peg-tankard. A tankard with pegs to mark divisions at regular intervals on the inside, usually near the handle.

Planish. To condense, smooth, and toughen a plate of metal by blows of a hammer.

Pied-de-Biche. A seventeenth-century type of spoon, so called because the end is doubly split.

Pitcher. A vessel with a handle and an open spout.

Plate-metal. Metal of good quality used for making plates.

Platter. An absolutely flat disk of metal with a rim.

Pointillé. Ornament done by pricking the pewter with a sharp pointed tool.

Porringer. A porridge dish : hence, a small deep vessel with upright sides, a nearly flat bottom, and one or two ears or handles.

Potiers d'Étain. Pewterers.

Potiers de rond. Pewtefers whose qualification was the making a vase with the body in one piece.

Potiers menuisiers. Makers of rings, toys, pilgrims' badges, and other small articles.

Pricket. A candlestick with a pointed spike upon which the candle was forced down when required for use.

Quaigh. A shallow circular drinking vessel, somewhat like a deep saucer.

Rape. (Fr. râper.) To reduce by means of a rasp.

Ravensbill. An ewer.

Repoussé. Worked by blows directed on the under side of a piece of metal by means of hammers and suitable punches.

Sadware. Heavy articles, such as plates, dishes, chargers, and trenchers.

Saler. (Fr. salière.) A salt-cellar.

Sand-box. A box full of fine sand, with a perforated lid, by means of which the sand was sprinkled on freshly-written documents so as to dry them quickly.

Scouring. The technical name for the official cleaning of pewter.

Seal tops. A type of knop on spoons, resembling a seal.

Silvorum. A sham-silver alloy.

Slipped in the stalk. A variety of stump spoons, the "cut off" being slanting (sixteenth century).

Solder. (Fr. soudure.) An alloy of low melting-point used for joining two or more pieces of other metal.

Spear-grater. A tool used by pewterers for turning pewter.

Spinning. A lathe process by which a thin plate of metal, rotating rapidly, is forced to take the shape of a wooden core.

Spout-pot. A jug for beer.

Squillery. Scullery.

Stippled. Marked all over the surface with dots.

Stump-end. A rare type of sixteenth-century spoon.

Swage. A shaped anvil or stake upon which large dishes, such as well-dishes, were fashioned.

Tappit-hens. Scottish vessels with lids, of various sizes, from half a gallon to three-quarters.

Temper. The name given to copper when alloyed with tin.

Thumb-piece. The name given to the lever by pressing on which, with the thumb, the lever is raised.

Thurndell (thirdendales or thridendales). A pot with a capacity of about three pints.

Tokens. Small coin-like pieces of pewter formerly issued in France and in Scotland to intending communicants.

GLOSSARY

- Touch.** A stamp-mark impressed on ware by the maker.
- Touch-plates.** Plates of pewter, kept at Pewterers' Hall, on which the touches of pewterers were stamped and so recorded.
- Treen.** Plates made of wood. They are still used by the boys at Winchester School.
- Trellis.** The circular grid-like disk in which pewter was cast for the greater convenience in cutting up into smaller quantities.
- Trifle.** Pewter of common quality.
- Triflers.** Men who made spoons, forks, buckles, buttons, and toys.
- Vessel.** Pewter of average quality.
- Wriggled.** A decorative pattern produced by rocking the tool regularly is called "wriggled."
- Writhen-knop.** A rare form of knob found on sixteenth-century spoons.
- Zinn.** (German.) The equivalent for pewter.
- Zinn-stahl.** Modern pewter reinforced with steel wire where required, as in the stem and prongs of forks, and in the stem of spoons and ladles.

I

ADVICE
TO
COLLECTORS

CHATS ON OLD PEWTER

CHAPTER I

ADVICE TO COLLECTORS

IT is not easy to advise a prospective collector of pewter as to what objects he should chiefly devote his attention. In the case of silver, we know how comparatively rare are pre-Reformation specimens, and in the case of pewter it is almost as unusual an occurrence to light upon a piece earlier than the seventeenth century. When such specimens are met with the price is apt to discourage even the most enthusiastic. However, as long as there is any old pewter left, and as long as there is any pewter even of doubtful antecedents forthcoming, there will be many ready to buy the pieces and place them on their shelves and dressers.

In making a collection the wiser course will be to specialise, either in English, Scottish, Irish, or possibly foreign specimens, and if need be to confine the collection to either domestic or to ecclesiastical pewter. No one can hope to make a representative collection of even half the articles that have been made in pewter in England or, for that matter, abroad.

Foreign pewter, of course, will appeal to the lover of more ornate forms, but the genuineness of the specimens is very often open to question. Frequently, too, quite good old pewter is manipulated so as to appeal to the tourist by the addition of absurd coats-of-arms, worked roughly in *repoussé*, or to enhance the price a legend accompanies the object, and the dealer guarantees that it was formerly in a monastery or a nunnery, or else in a nobleman's house till quite recently. This is common in the case of pewter in Bavaria and in Tyrol.

So, then, *caveat emptor*, and let him not buy recklessly everything that he sees in the shop-windows, not even in those of the countryside, covered with a dust like that on some bottles of old port wine.

Any one with unlimited time and means may mark down remote country districts and explore them for himself, but it is not often that finds are made in this way. The dealers' agents have already worked the whole country fairly well and bought for a few pence, and by the sack, what was regarded as lumber by the descendants of former possessors.

Much good pewter has disappeared for ever, having been sold to travelling tinkers for use as solder.

There is such a thing as Roman pewter, but it is so rare that a collector could never hope to fill even one small case. The quest would be keen, no doubt, but with long intervals between the acquisitions. Such pewter is more suitably placed in museums, where county enterprise has provided them, or in a central building such as the British Museum, or the Victoria and Albert Museum at South Kensington.

A collector who wished to specialise within very



ROSEWATER DISH. TEMP. CHARLES I.

(From the collection of Mrs. Barry.)

narrow limits might confine himself to Elizabethan or, better, to Jacobean pewter.

The collector for profit, or, to put it quite frankly, the collector-dealer, will probably find it more profitable to specialise in one branch of his trade than to try and bring together a general stock, however interesting it might be.

As suggestions for collectors, it may be noted that spoons form an interesting subsection of the subject of pewter. All that can be said about them is to be found in the late Mr. F. G. Hilton Price's monograph "Old Base Metal Spoons," a very thorough manual which contains illustrations, from drawings to scale, of all the marks to be found on English spoons. It will hardly be possible to collect anything like a complete set, and as time goes on it will be increasingly difficult to get any specimens worth having. Prices even now are quite prohibitive, a spoon having been sold the other day for £16.

Tankards, again, may be suggested, and with them may be included measures. Of these, infinite variety is to be had, for they are with or without lids, of various nationalities, shapes, and sizes. Moreover, there is always the chance of a *trouvaille*. A collector may not be lucky enough to pick up a William and Mary tankard for 4s. 6d., but it has been done and may be done again.

Church plate has attracted various collectors, but there is not much variety in the specimens to be obtained. Chalices are frequently of doubtful authenticity, and patens are often compounded for the market by soldering a salt-cellar as a foot to an otherwise uninteresting plate.

The bent of other collectors may lie in the direction of what the Germans call *Edelzinn* (*vide*

p. 286). Here again the chances are but small of meeting with invariably genuine pieces, and would-be collectors may have to content themselves with Herr Dcmiani's book and the wonderfully clear reproductions of the pieces in his and other collections.

Salt-cellars, again, with a few varieties of pepper-casters, are, if genuine, likely to be interesting. They followed, as did the spoons, the fashion of their namesakes in silver, and can be dated fairly accurately. It is not every one's luck to get a Charles I. master-salt for a mere trifle, but later specimens are easily obtained.

Candlesticks of the seventeenth or of the eighteenth century, which again were based on the silverware of the time, but as a rule slightly coarser in build, would form a starting-point for the novice. He could reject by degrees as his collection grew in size or his knowledge widened.

The collector will be sure to have offered to him specimens of "tokens." These were metal—frequently pewter—disks or tablets, with initials and sometimes a date upon them, that were issued to intending communicants some time before the proposed celebration, and collected in church on the day appointed, under proper supervision. They were generally cast, but in some cases were stamped, more or less roughly, on pieces of pewter of the size required.

For a Scotchman such tokens will have an interest that the Southron will perhaps hardly appreciate. The competition is keen and the supply is limited, so the unwary must be doubly on their guard.

These articles, with other articles of Church use, such as Communion Plate, seem rather more suitable



SMALL FIFTEENTH-CENTURY PEWTER PLATE FOUND IN A
SEWER IN WALLBROOK, E.C.

(*From the collection of A. P. Billson, Esq.*)



ROMAN PEWTER, CHIEFLY FROM THE BATEMAN COLLECTION.

(*From the collection of S. G. Fenton, Esq.*)

for Museums than for individuals. Those interested in them will find several excellent illustrations in Mr. Wood's book, and for the traveller in Scotland the collection in the Smith Institute, Stirling, will certainly repay careful inspection.

Plates and dishes in themselves, unless of early makers, with clearly marked touches, are not of surpassing interest. They may be used as backgrounds, or in the equipment of a dresser, or in the reconstituting of a "garnish," but plates collected with no definite aim or object would soon pall on the most ardent collector.

There is a fine dresser in the Victoria and Albert Museum, South Kensington, with an array of large dishes upon it, which will give a good idea of the effect to be obtained from such an arrangement.

To collect pewter which has been marked by a recognised maker would be interesting, but there is this difficulty: much excellent pewter was unmarked by the maker or has a mark that is not now legible; and much, again, was made by pewterers whose marks are not on the touch-plates now in existence.

A collection of such marked plates, dishes, and vessels would be of more value to the student of touches than to an ordinary collector.

Some collectors have had an eye solely to the shapes of pewter ware, and ignoring the place of origin, and in many cases the quality, have chosen pieces for the beauty of their lines, and for nothing else.

In collecting for profit and in buying by the lot, there is the necessity thrust upon the purchaser to buy what is in some cases absolutely worthless. It cannot be helped, and the buyer, just as any other dealer, must make the best of his bargain, and hope,

by his profit on the rest, to recoup himself for the incidental loss on the rubbish.

One has heard of enthusiasts who began to collect pewter merely because a friend had done the same. This does not betray much originality, but the feeling of very keen rivalry that might arise might produce one or perhaps two very good collections. If, however, neither of the two knew anything about pewter, the earlier moves in the game—for it is more like that than serious collecting—would be apt to verge on the ridiculous.

Cases have been known in which the desire to have a dinner-service in pewter of a certain number of pieces has been the prime cause of the collection being made, and the step once taken, the collector has added wisely later on, and then, weeding out the less desirable pieces, has passed them on to delight others less fortunate than himself.

It was once suggested by a connoisseur to a friend that he should make a collection of faked pieces and offer them to a certain well-known Museum as a warning to the authorities of the institution in question and as a guide to future collectors. There is really something in the idea, and a good collection of *bona-fide* fakes would be extremely interesting for many reasons. The thing, too, has been done in another department of archæology, and in one of our provincial Museums there is a wonderful array of faked flint weapons and tools, which have deceived even the elect who know everything.

A beginner in collecting pewter will be met with the difficulty of determining the difference between pewter and Britannia metal. The best thing for him to do will be to buy a piece of Britannia metal as such, and try various experiments with it, such as filing,



A BEER-JUG.

(From the collection of W. Churcher, Esq.)

fusing with a blow-pipe, soldering, bending, cleaning, scraping, scratching, cutting, and testing with a knife. Let him take a strip of lead, one of tin, one of good pewter, and another of Britannia metal, and draw the sharp cutting edge of the knife (held about the angle of 50 degrees) slowly towards him first on the lead, then on the tin, then on the pewter. The knife will cut the lead quite easily and stick to some extent in the soft metal. On the tin the cut will be more shallow, and the difference on the metal will be felt and heard too, if the operator listens carefully. On the piece of pewter the cut will be different again, but the noise, called the "*cri de l'étain*" by the French, will be distinctly heard. On Britannia metal the cut will feel quite different while it is being made, and the resulting *cri* will also be felt to differ. The sound will be harsher than the brilliant "*cri*" given forth by tin or by good pewter.

The test in the old time for pewter was mainly that of the quality of the alloy, for there was no opposition alloy, such as Britannia metal. All through Welch's "History of the Pewterers' Company" mention is made of the seizing of pewter on the ground that it was "so many grains or penny-weights less than 'fine.'"

In our own time we can fall back on the analytical chemist, who for a fee will tell us to a certainty the composition of the alloy submitted to him. We may feel inclined, if we have the requisite scientific knowledge and the necessary apparatus, to do it ourselves, but the accumulated experience of the expert is a thing well worth the fee in any important case.

French pewterers use the specific gravity test described at length in the "Manuel Roret," page 30, in the edition of 1909.

Mr. Englefield informs me that the test used by him to-day is the comparison by weight of a disk of the metal to be assayed with a disk of pure tin cast in the same mould. This method is the same as that described by Bapst.

A collection once formed, it becomes necessary to display it, so as to make the most of it, both from the collector's point of view and also from that of the student.

It may be shown on a dresser, but the average dresser is overloaded with countless little trifling objects, which literally crowd out the others and mar the effect. The less the dresser has upon it, over and above its due complement, the better will it look.

Failing a dresser, a recess with strong shelves—for pewter in the aggregate is somewhat heavy—may be utilised. If it be in a dark corner, the shelves may be painted white and the recess itself papered with white lining paper. If, again, the recess is light enough, the lining of the walls may be of brown paper of a suitable tone, or it may be green or red. The latter harmonises well with the white paint of the woodwork and the soft colour of the pewter. One collector known to the writer has his dining-room enamelled entirely in white, and the effect is charming. The pewter looks dazzling when it has been recently cleaned, and still better, if anything, just before the cleaning time, which is as regular as a Church feast, comes round.

Small objects look best under glass, and the same applies to spoons, the latter in particular being too delicate to stand handling, and now too valuable to be allowed to lie about in an unprotected condition.

If both foreign and English pewter be collected,



DISH WITH ARMS OF CHARLES I. ON CENTRAL BOSS.
(From the collection of A. Stowe, Esq.)

each kind in common justice should be kept so separate and distinct that no comparison may suggest itself. It is only fair to the foreign, and it is the due of the British, ware.

At the exhibition of pewter in 1904, a collector, in his ignorance, bewailed that there was no art shown in the English pewter, because there was so little ornament. This same person waxed wildly eloquent over the foreign pewter (some of it at least of doubtful authenticity) which was grouped in a special corner. Collectors such as these often develop into critics, and then woe to the uninitiate who blindly follow those who cannot, or who will not, see.

In the Germanische Museum, at Nürnberg, there is a reconstitution of an early seventeenth century kitchen with brass, copper, and pewter utensils brought from various sources. The collection is of great interest, and the idea may be welcome to a collector with the necessary room at his disposal. A little care will be required in selecting objects of a date that will synchronise with the rest, for anachronisms would completely spoil the effect. If the kitchen were lofty enough, all the doubtful specimens could be "skied."

Pewter should not be mixed up indiscriminately with other things. Nothing is in worse taste, apart from the aggravating distraction, than a dresser littered up with china, fire-arms, daggers from Italy and the Levant, bead necklaces from the South Sea Islands, watch-keys, snuffers, and cloisonné enamels from China or Japan. All or any of these things may be collected if the mania is overpowering, but most of them should be kept where the dust cannot settle on them.

English pewter had of old a good reputation on the Continent for quality, and English tin was also much sought after by foreign pewterers. Harrison, who is so often quoted, wrote that "in some places beyond the sea a garnish of good flat English pewter, of an ordinarie making (I saie that, because dishes and platters in my time begin to be made deep like basins, and are indeed more convenient both for sauce, *i.e.*, broth, and keeping the meat warme), is esteemed almost so pretious as the like number of vessels that are made of fine silver, and in manner no less desired among the great estates, whose workmen are nothing so skilful in that trade as ours, neither their mettall so good, nor plentie so great, as we have here in England."

Mr. Ingleby Wood wrote in his "Scottish Pewter Ware and Pewterers" that "There is one vessel peculiar to Scotland alone, the exact counterpart of which is not to be found in any other country, and that is the '*quaigh*,' '*quaich*,' '*queych*,' or '*quegh*,' as it is variously styled. This article was a vessel of a flat, deep saucer-shape, and furnished with two 'lugs' or ears by which to hold it; it was used for the purpose of a drinking-vessel for liquors such as spirits, wine, and ale, but the larger ones were also used for broths, porridge, and the like." The name may be Scottish enough, but the vessel was common in France, even with the distinguishing characteristic of perfectly plain ears.

The word is said to be derived from the Gaelic *cuach*—cf. *quaff*—and the vessel was a shallow drinking-cup made of small staves hooped together with wooden or metal bands. The size varied from the diminutive pocket *quaigh* $3\frac{1}{2}$ in. in diameter to the largest size with a diameter of 9 or 10 inches.



TWO HANAPS OR GUILD CUPS.

(From the collection of Captain Young.)

The shape varied, too, from the bowl pattern with a graceful curve to the stiffer, almost rectilineal type, with straight sides. Most quaighs were left quite simple and unadorned, and as a rule are more solidly made than the porringer with which they are often confused.

Primarily for domestic use, they were used also in church for various uses. Mention is made in "Old Scottish Communion Plate" that two pewter "queches" were to be brought to hold "the tokens and the collection at the communion tables."

Scottish pewter was, as Mr. Ingleby Wood explains, not made in that country to any great extent before the end of the fifteenth century. Before that time it was looked upon as a luxury, and whatever was used was imported, probably from France, with which country the connection was very intimate, and also from the Low Countries.

Mr. Wood ascribes the rarity of pewter in Scotland, as compared with its plentifullness elsewhere, to the poverty of the nation as a whole.

Rubbings of pewter marks should always be taken with great care. There seems to be an idea that a rubbing on thick paper done with heelball is all that is necessary for the expert. Of course, it is possible to detect even from such rough specimens a maker's device; but it is not quite fair on the expert. Compare such a rubbing with one taken with an FF pencil on fine bank-post, and heelball will not be used henceforth. Cigarette paper is also good, though thin; so, too, is fine foreign letter-paper. Better than anything is thin tinfoil, such as is used for packets of tobacco or some kinds of tea. That used for chocolate is also good, but is rather thin at times. Rubbings can be obtained by pressing the

foil into the mark with the tips of the fingers, or with a smooth, rounded, but pointed substance, such as the end of a pen. A collector should keep a copy of all his marks and touches in tinfoil; they are really facsimiles in a metal somewhat allied to pewter. They are perfectly legible and may be kept in a book, and they have the advantage of not blowing away.

If the marks on a piece of pewter submitted to a collector are incomplete or almost indecipherable, at any rate at first sight, patience is necessary, and by means of a rubbing carefully made, more may be gathered than from the pewter itself. It is an excellent plan to keep notes of all marks that present themselves either by drawings or by rubbings. The latter are to be preferred, as the eye of the artist may see things that are not there, and in pewter-marks this is undesirable. In rubbings though it may be a case of *dum mortale perit, yet litera scripta manet.*

Never attempt to force a mark by jumping at conclusions, and always try to confirm any possible solution by reference to the small marks or hall-marks. Some years ago a mark was printed as LEX SERVE. Whatever that may have been thought to mean does not appear; but the LEX was quite clear, and also the . . . E . . . VE. Had the investigator thought of looking more carefully at the hall-marks he would have seen the initials "A. C." Obviously, a search among the pewterers' names should have given a clue, and the only two that satisfy the conditions were ALEX. CLEEVE—father and son. Then, as one joined the Livery in 1689 and the other in 1716, the piece itself would help to settle the question of the date.



GUILD TANKARD.

(*From the collection of Mrs. Donkin.*)

Looking at pewter-marks for long is very tiring work, and a good magnifying-glass is absolutely necessary. For those who can accustom themselves to it, a watchmaker's eye-glass is one of the most convenient, though the magnification often leaves something to be desired. The focusing eye-pieces used by some photographers to see if the image is quite sharply defined on the focusing-screen are also useful, but they tire the eyes more than a single glass. In this *experto crede*, for the writer spent many days over the touch-plates as reproduced in Welch, and many more over the touch-plates at Pewterers' Hall, correcting or confirming as the case might be, or wondering, by the light of the touch-plates themselves, how ever he had made so many and such obvious errors of description and of judgment.

There are many interesting problems in deciphering the touches on the touch-plates which are not yet solved.



TYPES OF HANDLES.

DEALERS' AND
MAKERS' DODGES
AND DEVICES
FAKES

CHAPTER II

DEALERS' AND MAKERS' DODGES AND DEVICES— FAKES

DEALERS, and collectors for profit, often try to induce customers to buy pewter as being silver pewter. What does the adjective mean? for the two names are contradictory in every way. The one is a precious, and the other a more or less base metal. Silver melts at a temperature of 1830° Fahrenheit (or 950° C.), while tin melts at 442° F. (230° C.), and at a less temperature when alloyed. The two would not combine, and the baser metal would to a large extent volatilise before the silver melted to combine with it. The melting-point would be lower than that of silver, but still too high for the making of a satisfactory tin alloy. It is also stated that through imperfect combination of the two metals the silver would have a tendency to collect in patches, which, as silver tarnishes or oxidises very quickly, would show up as blackish spots on the less black surface, when tarnished, of the pewter.

In old times, when tin was alloyed with lead, and the latter was not as pure as it should have been, the other metals present in the lead naturally went with it into the melting-pot. As old lead sometimes contained several pennyweights or even ounces per

ton of impurities, silver being one of them, pewter made with such lead might be termed silver pewter; but it must be taken for granted that the silver was not knowingly added by the old pewter-founder. He took his lead, or his peak as he called it, in all good faith and added it to his tin. If he had known that he was presenting his customers with silver to any extent he would have tried to alter matters, for he would not have approved of a practice by which anybody got something for nothing. If the practice had been known at all it would have cropped up at court meetings of the Pewterers' Company and been officially recorded in the minutes.

What, then, is meant by silver pewter? It means that the pewter is of excellent quality, and takes a polish on its hard, even surface, like the polish on silver plate. Of such pewter there is no dearth. There is no point in calling any specimen "silver" pewter because of the fashion or pattern.

This craze to make a pewter vessel look like one of silver is no new thing. One Sebaldus Ruprecht as early as the fourteenth century found out a method of doing it, and for a while he reaped the benefit. Later, another German artist went a little farther and proclaimed to the world that he could give his wares the appearance of having been gilded with pure gold. He died in 1567 and his secret with him, no doubt to the great delight of the goldsmiths of that time. Yet another, according to Bapst, claimed that he could make pewter as soft and pliable as wax, and after working at his will upon it, could give it a hardness quite alien to the ordinary metal. This ingenious process has not come down to us, nor are there specimens in the German museums.

English pewterers have tried their hands at the



MEASURE WITH DOLPHIN LID.

(From the collection of T. Charbonnier, Esq.)

same thing, and one Major Purling (Welch ii. 116, 117) brought out in 1652 an alloy intended to imitate silver and called *Silvorum*. The Pewterers' Company nipped this new invention in the bud by prohibiting one of their members, Thomas Allen, from working for Major Purling, and in the following year by fining Lawrence Dyer for making "faulce plat called silvorum," and by confiscating what he had made. Later on Dyer became Warden of the Company, 1669, and Master in 1675. His pewter is of excellent quality. An alloy termed *Melchior* is now being made and is popular in France because it looks like silver. It contains

Copper	...	...	...	55 parts
Nickel	...	...	...	23 "
Zinc	...	...	...	17 "
Iron	...	...	...	3 "
Tin	...	...	...	2 "

A French pewterer of the seventeenth century claimed¹ that he could make pewter of such excellent quality that he could use his vessels as melting-pots for other makers' silver. The result was that his refined pewter, which looked like silver, was as beautiful in appearance, as light, and as brilliant, was in great request. His price for plain ware was 100 sols the pound, with higher prices for decorated pieces.

Another statement which was current with some collectors and dealers, who said they had seen it vouched for in print, was that the X with a crown above it was the excise mark, and showed conclusively that the Government duty on pewter had been paid.

Statements such as this are taken in by an easily

¹ "Journal d'un Voyage à Paris" (1657).

gullible clientèle, and no doubt some collectors in their ignorance have paid fictitious prices for pieces with this, the commonest of all the marks, and which was merely the quality mark and was originally placed only on extraordinary ware.

Would the fact of the mark occurring twice be taken to mean that excise duty had been paid more than once for the same piece, or how would the knowing ones get over the difficulty?

Yet another statement which has, sad to say, gone the rounds of some pewter circles from the fact that it appeared in print, is that the Gloucester candlestick now in the Victoria and Albert Museum, South Kensington, is made of pewter. It is nothing of the sort. It is of pale bronze, cast by the *cire perdue* process, and richly gilt and decorated. The stem is divided into two parts by bosses, ornamented with the emblems of the Evangelists, supporting a cup at the top. The base is triangular. There are altogether over forty monsters represented in grotesque attitudes, wrestling and struggling with nine human beings. It is considered to have been Hildesheim work of the early twelfth century, c. 1110. It is figured in Mr. Lethaby's "Mediæval Art," p. 125. If it had been made in pewter it would hardly have lasted a tenth of the time that has elapsed since it was given by Abbot Peter to the Abbey at Gloucester.

Just as we have in our midst those clever fabricators of mediæval armour and horse trappings, complete to the smallest detail—and there are quite as clever workmen doing it quite openly abroad—so there are to be found pewterers with more ingenuity than morality, and the collector must take the risks—in other words, buy his experience.

It is no good trying to formulate a list of "Don'ts"



BROTH-BOWL. RUSSIAN WORKMANSHIP.

(From the collection of Captain Young.)



LAPKOSE, OR BRIDAL POSSET-CUP.

(From the collection of Captain Young.)

for his benefit. Human nature is always the same everywhere, and he would resent it with a mind made up to buy at the first opportunity the thing as to which he is warned.

Pewter is not the sort of stuff that the average dealer likes to guarantee. He may have been deceived himself and he is not likely to be anxious to proclaim the fact to the next customer he may chance to have.

Faked pewter, which would have been an impossibility in the old days when the searchers of the Pewterers' Company were empowered to visit the workshops and confiscate what was being made against the regulations, is not, and there is no reason why it should be, uncommon. There is every incentive to the faker to do his utmost. For a passable fake he is certain to find a purchaser, either in a collector for profit so called, or a novice, who will pay the price that he asks. The marks are very little understood, and can easily be inserted from other pieces of pewter as and when required according to the date of the faked specimen. These borrowed marks are often carelessly inserted, and placed where a pewterer would not have put them, *e.g.* on the side of a chalice, or on the part of a paten that is half hidden by the foot or stem.

Sometimes marks are so indistinct that they have the appearance of fakes, more especially in the case of what for want of a better name, are known, quite wrongly, as hall-marks. But it is difficult to see the advantage of faking a mark in this way. It would be just as easy for a die-sinker to make a perfect facsimile of an old mark as to make one intentionally indistinct, and pewter so stamped would be far more profitable, provided the faker did not overdo it by

flooding the market with too many masterpieces by one maker.

The prevalence of a large amount of faked pewter is due to the fact that in many cases the dealer knows very little about it—very often far less than the collector. In other cases the town dealer is quite dependent on the agent or traveller who scours our own counties, or who imports at regular intervals consignments from that vague and shadowy land known as “abroad.”

There are shops where pewter of certain periods and nationality may be ordered—if not commissioned. The orders cannot be executed from stock or at once, because to make pewter takes a little time. Longer time, too, would be required for anything out of the common, but the article would certainly be forthcoming.

Travellers in Holland and Belgium and elsewhere have no doubt experienced the glib tongues and the guile of the touts attached to the bric-à-brac shops and possibly have been persuaded into buying some new “old pewter!”

It is a curious thing that if a collector advertises for any unusual piece of pewter which he knows from description only, or from hearsay, the piece will be heard of in a remarkably short time.

A collector wishing to have a complete set of table pewter advertised for a pair of asparagus tongs. It will hardly be believed, but it is a fact, that the article was quickly provided, to the collector's great delight. Her collection was now perfect. Disillusionment was, however, soon to follow. An expert was invited to see, and to value, this perfect collection, but among the articles he put on one side as spurious and as anachronisms was the pair of asparagus tongs.



GUILD TANKARD.

(*From the collection of
A. B. Yeates, Esq.*)



SYNAGOGUE LAMP.

(*From the collection of
A. P. Billson, Esq.*)

It is within the bounds of probability that an advertisement asking for specimens of spoons of the time of Alfred the Great, pepper-pots of the time of William Rufus, or a processional cross of the time of Lady Jane Grey would be promptly answered by the same enterprising manufacturer who has supplied other interesting *objets d'art* in pewter within the last few years.

To track down this pewterer is not within the scope of the present volume, but collectors are invited to be careful and cautioned against supplying sketches and drawings of their requirements. If they do this they will have themselves to thank when counterfeits, made up of pieces of pewter, good enough in their way, are submitted for their consideration.

A common trick of some dealers is to point out that the bowl of a spoon has been or is gilt. This so-called gilt is merely oxide which has formed on the surface, chiefly of the bowl it is true, but none the less an oxide. To pay a fictitious price for a fine specimen of tarnish is, on the face of it, ridiculous. The keen and anxious spoon-hunter in his novitiate may have been deceived. Let him not be caught again.

The demand for old pewter has been met very much in the same way that the demand for old oak has been satisfied. The pieces come either "from the countryside"—with a vague indication of a neighbourhood to give local colour—or else "from a source not available to the general public"—or again "from a collection the owner of which does not wish his name to be made public property."

At the present time one of the most common lines in fakes is the round-bowled spoon with cylindrical

or octagonal handles. To add to the charm, they are usually sold in painted spoon racks—copied from seventeenth-century prototypes—designed to hold a dozen. Of these it may be said that they are better value than the spoons, and, if not genuine, they are certainly more decorative.

These spoons are usually stamped with three initials—those of the first owner, of course—and the mark is generally the rose and crown, while in many there is no mark at all. It is probable that there are more round-bowled spoons in existence than there were when they were a household necessity of everyday life in the Low Countries.

Other articles of which there are far too many to be seen are the two-handled ear-dishes or porringers with the Tudor rose at the bottom of the bowl. When a dealer tries to sell these as bleeding-bowls or as quaighs the buyer should be on his guard, and more so when the dealer offers him a choice from a couple of dozen bowls, all in spotless condition, with the same design pierced in, and the same initials punched on, the ears or handles.

A class of specimen of which the collector should beware is that comprising thick massive dishes, with arms cast in high relief and finished by a certain amount of chasing. The makers' marks on these objects are generally the same. (1) A crowned rose, with N. D. in the upper part of the crown. In the centre of each petal of the rose a pellet, but in the uppermost one a mullet of six points. (2) In beaded circle a St. George or a St. Michael and a dragon, with the letters A. I. C.

Plates with these marks have been going the rounds and may be bought abroad for a few francs. The probability is that they are being reproduced

somewhere at the present time to satisfy the demand for "art" pewter. The following are the schemes of ornamentation:—

1. Arms of Louis, eldest son of Louis XIV. and Marie Thérèse of Austria, d. 1711. The coat of arms is surmounted by a royal crown, surrounded by the Ordre du Saint-Esprit, with two dolphins as supporters.

2. Arms of Philip V., King of Spain, son of the Dauphin Louis and Marie of Bavaria (1700–1741), with the arms of France on an escutcheon of pretence. The coat of arms is on a shield surmounted by a royal crown, with the Order of the Golden Fleece suspended from it.

3. A cinque-foiled plate with a moulded edge. In each foil there is a fleur-de-lis, and in the centre of the plate a salamander with a large crown above it. The field is *semé* with fleurs-de-lis.

4. A many-foiled plate, with a mould edge, but no rim—with the field *semé* with fleurs-de-lis. In the centre a lion rampant; above all, a crown.

5. An oval dish with the arms of a French marquis —name unknown.

It would be interesting to know how many plates there are going the round of the shops and occasionally getting into collections with the arms of Lord Marcus Hill, and purporting to have been used in the Peninsular War. The engraving is very roughly and badly done as a rule, and seems to have been added long after the fancy date ascribed to the plates. Some specimens, with a variation in the arms, are said to be those of Viscount Hill, and to have been used by him in the Peninsular War. Lord Hill, however, did not become Viscount till 1842, and this fact helps to discount the genuineness of the

engraving. In one case the plates were good plates with a dated mark 1675 and makers' initials I. K. It seems a pity that good old plates like this should be degraded by the addition of bad engraving. The engraver might have taken plates somewhat nearer the time of Lord Hill.

Mantelpiece ornaments of various design were formerly very commonly made in brass, and of late years there has been a tendency to produce these in pewter. They are carelessly made, and seem to have been cast in plaster moulds (made from the brass originals), all in one piece. Many of the brass ones were cast in two pieces, viz., the figure portion, and the base, and the two parts were then screwed together. In the more shameless copies the screws are shown cast in position. The metal, too, in quality is more like that used in casting common squirts, toy cannon, and thin tin soldiers. Such reproductions must be avoided.

Another object to be viewed with great caution is a perfect *bénitier*. As a rule, the material being poor, and the lower half being too heavy for the upper portion, which is either pierced work or a slender cross, the two halves have come to pieces early in the lifetime of the *bénitier*, and repairs have been necessary. There are, no doubt, perfect specimens, which are undoubtedly genuine, but they are not met with every day, and must be regarded as suspect.

Forks, again, from their nature, and from the usage they received, had a short lifetime, and a collector should fight shy of a fork and spoon sold as a pair. There may be chance specimens of such pairs, but they are rare.

There is a fork made by Henry and Richard Joseph (1745) in the Museum at Reading.



HANDED BOWL.

(From the collection of Mrs. Gerald Walker.)

Modern pewter forks are like modern concrete, in that they are reinforced with steel wire in the stem of the handle and in the prongs. Without this they would be quite useless.

There are a great number of dishes extant with the mark of JONAS DURAND (Touch No. 557), with the date 1699, and device a rose, with the legend below in a scroll, E. SONNANT.

It should hardly be necessary to explain, except to a person of subnormal intelligence, that "E. SONNANT" is not the name of a pewterer, but a trade term for the quality of the metal used, retained by DURAND, who was of French descent, and used by him and his father on their pewter. This maker's pewter was in great demand at the end of the seventeenth century, and we find such colourable imitations of his mark as the following, on pewter of about the same time, viz., as name JOANES DEVAND, also the word SONNANT and 16—9, the date being, perhaps, purposely indistinct.

Another trick of dealers, or dealers' agents, is to have a legend engraved on the foot of a chalice, stating the church or chapel from which the vessel was obtained. This gives an added interest, no doubt, and enhances the value, but sometimes the dealer goes too far—or being ignorant he is himself deceived by a collector for profit—and adds an impossible inscription. An instance may be given. X sold Y a couple of chalices with a legend stating that they came from a meeting-house of the Society of Friends. As a matter of fact the Society of Friends do not require chalices, their Eucharistic service being entirely spiritual.

Deep dishes are likely to prove a snare to the eager and the unwary. They are often faked up

from one of the halves of a bed-pan. These halves are made in deep dish moulds, but that is no valid reason why a novice should be asked £2 10s. or £3 for a deep dish which is so faked, with a fictitious mark, from a damaged article of humbler use, picked up at the old-metal price of say 1s. 2d. to 1s. 4d. per lb.

Caveat emptor again applies to the "tappit-hens" that hail from some canny workman's bench in that artistic centre, to wit, Glasgow. They are cleverly made, and look genuine enough—but they are not what they seem.

On the ignorant a shopman will try and palm off a Normandy measure or one from the Channel Islands as a real tappit-hen, but the ignorant one should know better.

Fancy prices have been asked of late years for certain articles and in certain centres only. For this the collectors themselves have mainly been responsible. They place an inquiry for a certain *objet d'art* with one or perhaps two dealers. The dealer and his agents here, there, and everywhere inquire and offer a price. Some one keeps back the required object, knowing that the keener the competition, the more willing the dealer will be to pay more, for of course he will get it quite easily from his client. Eventually it changes hands at a considerable premium, and the customer who placed his inquiry, with perhaps a limit of price, has to increase this before he secures the thing so keenly coveted.

The writer has been told, quite sadly by some, that the holding of the first exhibition in 1904, simultaneously with the appearance of "Pewter Plate," caused a craze and forced up prices at once. To this



VARIOUS TANKARDS.

it may be replied that it may have made it expensive just then for any one who began to collect for no special reason at that particular time. There were, however, keen collectors of pewter twenty years before that, and they had the real fun, for they collected from their own instinctive appreciation of the ware, without any help from any available source—for none such was then in existence.

It may be true that the exhibition caused a demand for certain every-day articles, such as porringer and spoons, and that for a time, as there was a shortage of these, prices went higher, but the supply with a little effort soon met the increased demand.



TYPE OF HANDLE.

III

PEWTER
PRICES

CHAPTER III

PEWTER PRICES

IT is by no means easy to write on the subject of the prices of pewter dispassionately, for there is the feeling that when once the prices recently paid in an auction-room or shop are entered in a formal list, dated and so authenticated, as it were, dealers who may happen to have similar articles in stock will take advantage of the prices paid, and alter their prices so as to bring them into line.

Much as this is to be regretted, it cannot be helped. It is part and parcel of the methodical system under which this series of books is being produced, that prices should be chronicled with care and accuracy for the information of collectors.

The prices paid for pewter have not, however, been as systematically recorded as of silver, china, and other articles of *vertu*, and to supplement this deficiency, information from various private sources has been collected and tabulated chronologically.

Those who began to collect thirty or forty years ago for the pleasure of collecting, were able to pick up for very little, practically next to nothing, articles that nowadays cannot be found in the ordinary way. It is a most interesting study to compare the prices that these real collectors paid with those offered, and sometimes refused, in the dealers' shops to-day.

Some dealers at the present time are bewailing the fact that the craze for pewter is on the wane. The craze, if ever there were one, may be over, but collectors have been going on steadily collecting when and where they could, occasionally, no doubt, paying very high prices, more particularly at London auctions where the competition has been keen.

Good and genuine pewter, with a *bona-fide* mark upon it, is practically certain to find an appreciative buyer, willing, even if it be offered privately, to pay a reasonably liberal price. The number of pieces of good ware must be, from the nature of things, limited, and though there may still be future finds hidden away in lofts and garrets, they cannot be so numerous as to cause any fear of a general slump in prices.

The list has been compiled from various sources, but all names, whether those of dealers or collectors, have been suppressed, for it would have been a free advertisement for the former and a breach of confidence in the case of the latter.

The following prices will show how the price, even for such everyday articles as plates, has steadily increased, especially when the maker has been a man of some reputation.

It must not for a moment be supposed that some of the articles, intrinsically, are worth the amounts which have been paid for them. If sold again tomorrow most of them might fetch very much less, while some (and there is no need to specify these) would sell at much higher prices because of the demand for such just at the present time.

Several collectors who were asked to contribute lists of prices, dates, and places regretted that they had kept no systematic record as to any of these matters. Their one point of agreement, however, was



FONT-BASIN.

(*From the collection of A. F. de Navarro, Esq.*)

that they as beginners had happened upon prices at a third or a fourth of the prices charged to-day.

To mention but a few special instances. Spoons used to be found in excavations, usually in Thames Street or in Bermondsey, and passed years ago into collectors' hands for a few pence. Now it requires the outlay of as many, or twice as many, pounds sterling before the desired article is acquired. There must have been collectors with hawk-eyed agents always on the alert for any chance of the ground in the streets, or in private property, being opened.

Snuff-boxes, too, used to be picked up for a few pence, now the price is more often asked in shillings.

Plates have been bought for 4d., and the sellers seemed glad to get rid of them at the price. The other day the writer saw a miserable specimen, 18 in. in diameter, all pit-marked and cracked, which had been bought for 18s. 6d. It was unmarked, very poor in quality, and even when put in proper repair, scaled, cleaned, and buffed, it would not be worth half the price paid for it, plus the cost of repairs.

				£ s. d.
1859	Pechkrug, good order	...	...	2 0 0
1886	Alms-dish, ornamented, c. 1780	...	Bruges	5 francs.
1890	Massive Tankard of a Guild of Wheelwrights	...	—	3 10 0
	Ewer	...	French	3 10 0
	Cup, ornamented with emblem of a Lamb	...	—	3 10 0
	Jug, fluted	...	—	0 15 0
1892	Tappit-hen, uncrested	...	Edinburgh	0 6 6
	Chopin, uncrested	...	Glasgow	0 6 0
	Communion Flagon, damaged	...	Edinburgh	0 4 0
1895	Dish, D. 16 in.	...	Birmingham	0 7 6
1896	Hot-water Plate	...	Wolverhampton	0 2 6
	Plate, D. 9 in.	...	Wolverhampton	0 1 6

		£ s. d.
1897	Large Dish, D. 20 in., 6 smaller Dishes, 17 Plates, formerly the property of Staple Inn	Auction, London 5 0 0
	A Tankard and Cover, engraved with coat of arms, 1760, with a smaller Tankard, with a gilt shield in appliqué. Dutch work	Auction, London 4 15 0
	A Vase and Cover, shaped and fluted on short stem and round foot, with lions' masks in relief. Lion ram- pant supporting shield on the top. Swedish work	Auction, London 9 15 0
	Two Jugs and Covers, with special flutings. A pair of pierced and engraved Coasters. Dutch work	Auction, London 2 12 0
	Inkstand, flat...	Shrewsbury 0 10 0
	Spice Pots	— 0 2 6
	12 Plates, with armorial (Belgian) bearings	— 67 francs.
1898	Tappit-hen, crested	Auction, Glasgow 0 7 0
	Inkstand	Birmingham 0 13 0
	Jug with lid, H. 8 in. ...	— 0 8 6
	A Set of 6 Motto Plates, dated 1725	Auction, London 21 0 0
1899	A Set of 6 Motto Plates, dated 1749	Auction, London 15 15 0
	Tundish	Ludlow 0 5 0
1900	5 Circular Dishes, D. 21½ in., D. 18 in., D. 16 in.	Auction, London 3 6 0
	Tundish (<i>i.e.</i> a funnel) ...	Broadway 0 2 0
1901	2 Dishes, D. 20 in. ...	— 1 11 0
	2 Dishes, D. 15 in. ...	— 1 0 0
	Dishes, D. 12½-15½ in. ...	{ Ludlow) 0 5 0 and (Shrewsbury) to 0 8 0
	Sacramental Cruet	Birmingham 0 5 0
1902	Mutchkin, uncrested ...	Glasgow 2 10 0
	Mutchkin, uncrested (2 gills) ...	Glasgow 1 15 0
	Mutchkin, uncrested (1½ gills) ...	Glasgow 1 0 0
	Plate, D. 15 in.	Glasgow 1 5 0
	Communion Cup	Glasgow 1 15 0
	Tankard, with lion top (German) ...	— 0 15 0
	Monteith	— 6 0 0
	Set of 6 Motto Plates (made by John Home)	Auction, London 15 10 0



DOMESTIC DRINKING-CUP, NOW PRESERVED WITH CHURCH PLATE IN
A BERKSHIRE CHURCH.

PEWTER PRICES

93

			£ s. d.
1902	Quart Mugs ...	Birmingham	$\left\{ \begin{array}{l} 0 \ 7 \ 6 \\ \text{to} \\ 0 \ 10 \ 0 \end{array} \right.$
Pap-boat	...	Ludlow	0 2 6
Harvest Bottles	...	Bristol	0 8 0
Set of 6 Motto Plates	...	Auction, London	15 10 0
A similar set ...	...	Auction, London	14 14 0
Set of 6 Plates, with the arms of the City of London	...	Auction, London	2 16 0
6 Plates	...	—	1 4 0
A Dinner Service (consisting of 8 large dishes, D. 22 in., D. 20 in., D. 18 in., D. 15 in., D. 12 in.)	...	—	5 5 0
24 Plates, D. 9 $\frac{3}{4}$ in. ...	...	Auction, London	4 0 0
5 Plates, D. 9 $\frac{3}{4}$ in. ...	...	—	1 6 0
4 Dishes, D. 18 $\frac{1}{2}$ in. ...	...	Auction, London	2 16 0
3 Dishes (D. 18 in., D. 17 in., D. 15 in.), one dish with shaped rim, and 2 Strainers ...	...	Auction, London	2 16 0
12 Plates, D. 9 $\frac{3}{4}$ in., with engraved coronet ...	...	Auction, London	4 10 0
7 Oval Dishes, with raised edges ...	...	Auction, London	2 10 0
Old Quart Wine Measure ...	...	Auction, London	1 3 0
A Dinner Service, 22 pieces ...	...	Auction, London	8 0 0
Guild Cup and Cover ...	...	—	1 4 0
Flagon and Cover, with eagle as top ...	...	—	1 2 0
2 Flagons, with shields of arms on fronts and cover, also a Nef ...	...	—	4 0 0
Cistern, with brass tap ; Tea Canister (engraved), with screw top ...	...	—	0 15 0
3 Tankards, 1 quart, 1 pint ...	...	—	4 10 0
2 Oval Dishes, with moulded rims ...	...	—	0 7 0
3 Large Circular Dishes ...	...	—	0 10 0
2 Circular Dishes and 6 Platters ...	...	—	0 18 0
4 large Platters, 3 small, with scalloped borders ...	...	—	1 14 0
Service, old, 17 dishes, 7 plates, 23 small plates, 3 cups, candlestick, 2 salt-bowls ...	...	Auction, London	30 0 0
1903 1 $\frac{1}{2}$ doz. Meat Plates, with crests ...	...	Auction, London	8 5 0
2 Meat Dishes, D. 19 in. ...	...	—	3 0 0
A Bowl, inscribed "Sir, your quarter is up" ...	...	Auction, London	1 2 0

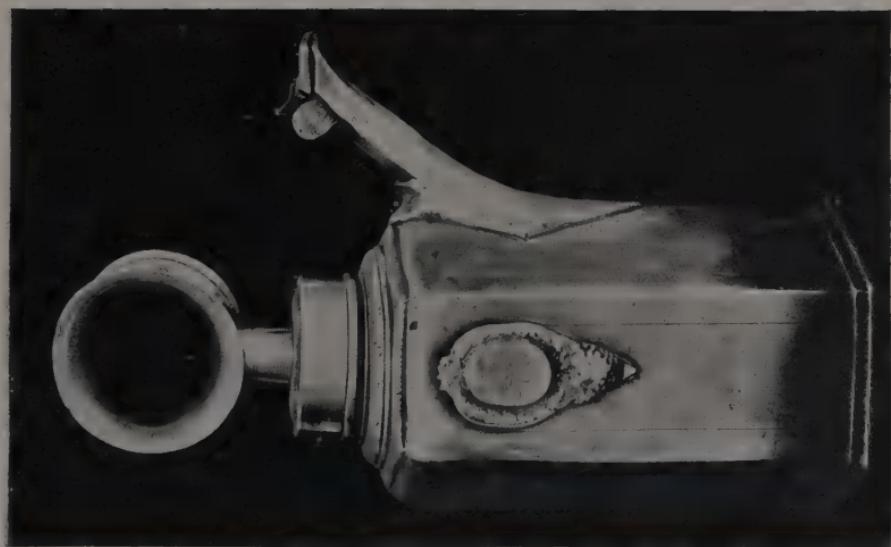
			£ s. d.
1903	Guild Cup of the Carpenters of Worms, with 6 pendant escutcheons, H. 17½ in.	... ... German	4 15 0
	Perfume Sprinkler	... ... Birmingham	0 6 0
	Inkstand, square, with 2 drawers	... ... Birmingham	0 14 0
	Salt-cellar (<i>temp.</i> Charles II.)	... Shrewsbury	0 8 6
	Pocket Communion Set, in case	... Iceland	0 18 0
	Large Hot-water Dish, with fence	... London	1 15 0
	Dish, D. 18 in. (by Abbot)	... —	1 0 0
	Dish, D. 16½ in.	... —	0 10 0
	Dish, D. 15 in. (by R. Goring)	... —	0 12 0
	Cup of a Guild of Masons	... German	3 10 0
	6 Altar Candlesticks, 3 ft. high	... —	6 0 0
	2 Sacramental Cruets	... —	2 0 0
	Tankard, ball feet (Swedish)	... —	1 10 0
	Tankard, ornamented with wriggled work, <i>temp.</i> William & Mary	... Oxford	0 5 0
	Dinner Service, 30 pieces, with crest	London	5 0 0
	Altar Candlesticks, H. 22 in.	... —	4 10 0
	Spoon, William & Mary or Early Queen Anne	... —	1 0 0
	Plate, D. 9½ in. (by John Townend)	London	0 7 6
1904	Deep Dish, D. 13½ in. (by S. Duncomb)	... London	0 12 6
	Deep Dish, D. 13½ in. (by Rich. Shurmer)	... London	0 14 6
	Deep Dish, D. 13½ in. (Flemish)	London	0 12 6
	Deep Dish, D. 13¾ in. (Scotch)	London	0 12 6
	Plate, D. 9½ in., c. 1750 (by H. & R. Joseph)	... Brighton	0 5 0
	Plate, D. 8 in., c. 1819 (by S. Cocks)	—	0 6 0
	Plate, D. 9 in., c. 1712 (by J. Jackson)	... London	0 7 6
	Plate, D. 9¾ in. (by R. Hitchman)	London	0 7 6
	Plate, D. 9½ in. (by W. de Jersey)	London	0 7 6
	Plate, D. 9½ in. (by Gray & King)	London	0 7 6
	Jug (Flemish)	... London	0 12 6
	Tappit-hen, H. 11 in., uncrested	—	3 17 6
	Tappit-hen, H. 12 in., crested	—	4 0 0
	Mug, with Chinese pointillé ornament	... ...	0 15 0
	Pap-boat, with handle (imperfect)	London	0 18 0
	Salt-cellar, standard	... London	0 3 6
	Urn (French)	... London	0 6 6

WINE FLASK.

(From the collection of H. Longden, Esq.)

WINE FLASK.

(From the collection of Madame Teachim-Gibson.)



				£ s. d.
1904	Bénitiers	... ... ... ...	London	$\left\{ \begin{array}{l} 0\ 12\ 6 \\ 0\ 7\ 6 \\ 0\ 6\ 6 \end{array} \right.$
	Buckles	... ... ... ...	—	from 0 1 6
	Tureen, no lid, with monogram “G. IV.”	... ... ... ...	—	2 0 0
	Circular Dish, with arms of Butchers' Guild	... ... ... ...	—	3 0 0
	Wine-cooler, or font (Italian)	... ...	—	0 15 0
	Salt-cellar, <i>temp.</i> Charles II.	... ...	—	0 15 0
	Tankard, <i>temp.</i> Charles II....	... ...	—	1 0 0
	Church Flagon and 2 Chalices (18th century)	... ... ... ...	—	5 10 0
	Chalice (17th century)	... ...	—	1 10 0
1905	Tankard (Flemish)	... ...	Margate	0 8 0
	Jug, with strainer in spout	... ...	London	0 11 6
	Egg-cup and stand	... ...	Bath	0 6 6
	Church Flagon, c. 1717	... ...	Auction, London	2 0 0
	Porringer	... ... ...	Stroud	0 10 0
	Oval Dishes, English (26½ in. × 20½ in.)	... ... ...	London	3 5 0
	Oval Dish, French, c. 1760 (21 in. × 12½ in.)	... ... ...	—	1 10 0
	Oval Dish (12½ in. × 9½ in.) (by R. & T. Porteus)	... ... ...	Bath	0 7 0
	Plate, D. 8½ in. (by Sam Jeffery)	... ...	London	0 5 6
	Plate, D. 13½ in. (by Sam. Ellis)	... ...	Bath	0 9 0
	Gallon Measure (Irish)	... ...	Auction, Scotland	0 5 0
	Inkstand, oblong, on feet, with 2 flaps	... ... ...	Scotland	0 4 0
	Christening-bowl	... ...	Scotland	1 10 0
	Quaigh, D. 2½ in.	... ...	Scotland	0 10 6
	Punch-bowl	... ...	London	1 2 6
	Alms-dish	... ...	Alloa	0 10 0
	2 Communion Cups, tall, c. 1760	... ...	Scotland	1 10 0
906	Water Cruse	... ...	Avignon	30 francs.
	Cider Jug	... ...	Arles	18 francs.
	Gut	... ...	Arles	30 francs.
	Lamp	... ...	Arles	10 francs.
	Quart Measure (Irish)	... ...	Scotland	0 15 0
	Flagon (Old English)	... ...	London	0 18 0
	Mutchkin, uncrested, with date 1707.	... ...	Glasgow	3 0 0
	Porringer	... ...	Jersey	0 4 0
	Porringer	... ...	Jersey	0 12 0

					£	s.	d.
1906	Pepper-pot ...	...	...	Jersey	0	2	0
	Tankard, 8 in. high ...	...	...	London	1	5	0
	Tankard (English) ...	...	...	Bath	0	17	6
	Covered Jug, with crest ...	...	...	—	2	15	0
	Cider Jug ...	...	...	Jersey	0	7	6
	Quaigh ...	...	...	Scotland	1	10	0
	Candlestick, pedestal ...	...	...	Jersey	0	1	6
	Paten, on foot ...	...	...	Chester	1	5	0
	Paten, flat ...	...	...	Chester	0	10	0
	Bed-pan ...	...	...	Jersey	0	6	0
	Teapot Stand ...	...	...	Scotland	0	12	6
	Plate, D. 9 $\frac{1}{2}$ in., damaged (by H. Little) ...	...	...	Birmingham	0	5	0
	Porringer, D. 5 $\frac{3}{4}$ in. (?) by R. Iles) ...	...	...	Birmingham	2	0	0
	Irish Measure, 1 gill ...	...	...	London	0	3	0
	Bénitier, with lid, H. 7 $\frac{1}{2}$ in. ...	...	...	London	0	10	0
	Dish, D. 16 $\frac{1}{2}$ in. ...	...	...	Jersey	0	10	6
	Dish, D. 16 $\frac{1}{4}$ in. ...	...	...	Jersey	0	12	0
	Dish, D. 14 $\frac{3}{4}$ in. (by H. Perchard) ...	...	...	Jersey	0	12	0
	Dish, D. 14 $\frac{3}{4}$ in. ...	...	...	—	0	10	6
	Dish, D. 13 $\frac{1}{2}$ in. (by Curtis & Co.) ...	...	...	—	0	10	0
	Dish, D. 12 $\frac{3}{4}$ in. ...	...	...	—	0	7	6
	Circular Hot-water Dish, D. 16 $\frac{1}{4}$ in. (by Birch & Villers), 1747 ...	...	...	London	0	12	0
	Circular Hot-water Dish, French ...	...	...	Jersey	0	7	6
	Oval Dish, 19 in. x 14 $\frac{1}{2}$ in. (by Pitt & Floyd) ...	...	...	London	2	10	0
	Deep Dish, D. 12 in. (by Duncumb) ...	...	...	Poole	0	7	0
	Deep Dish, D. 11 $\frac{3}{4}$ in. ...	...	...	Poole	0	7	0
	Deep Dish, D. 14 $\frac{3}{4}$ in. (by Rich. Cox) ...	...	...	London	0	12	0
	Plate, c. 1770 (by Richard Pitt) ...	...	...	London	2	0	0
	Plate, D. 9 $\frac{1}{2}$ in. ...	...	...	Jersey	0	3	0
	Plate, D. 9 $\frac{1}{2}$ in. (by Townsend & Compton) ...	...	...	—	0	5	0
	Plate, D. 7 in. (by R. Bush & Co.) ...	...	...	Bath	0	12	0
	Plate, D. 9 in., c. 1710 ...	...	...	Nîmes	3	francs.	
	Plate, D. 7 $\frac{1}{2}$ in. ...	...	...	Jersey	0	2	6
	Plate, D. 8 $\frac{1}{2}$ in. (by Wm. de Jersey) ...	...	...	Jersey	0	3	0
	Plate, D. 9 $\frac{1}{2}$ in. (by Wm. de Jersey) ...	...	...	London	0	7	6
	Plate, D. 9 $\frac{1}{2}$ in. (by Fras. Piggott) ...	...	...	London	0	7	0
	Soup-plate, D. 9 $\frac{1}{2}$ in. (by John Shorey) ...	...	...	London	0	7	0
1907	Altar Cruet, lettered V ...	...	...	London	0	7	6
	Jacobean Candlestick ...	...	...	Auction, London	15	0	0
	Oval Meat Dishes (a pair) ...	...	...	London	2	10	0



SCOTTISH MULLS.

(*From the collection of Walter Churher, Esq.*)

			£ s. d.
1907	Dish, D. 15 in. (by William Smith)	Bradford	0 12 0
	Venison Dish (with fence) ...	Newbury	1 10 0
	Dish, with double-reeded rim, D. 22 in.	Birmingham	3 0 0
	Porringer, two handles, D. 4 $\frac{1}{8}$ in. (Flemish make)	London	0 17 6
	Oil Cruse (Flemish)	Glasgow	0 15 0
	Bottle, H. 9 $\frac{1}{2}$ in., D. 4 $\frac{1}{2}$ in....	W. Bromwich	1 0 0
	Wine Strainer	London	0 5 6
	Inkstand, flat, on ball feet ...	London	0 12 6
	Spoon, slip top, Dutch	London	0 6 0
	Communion Flagon, 1734 (by W. Eden)	Suffolk	2 0 0
	Altar Cruets (a pair), Flemish	London	0 17 0
	Ciborium, H. 13 $\frac{1}{2}$ in., Flemish	London	1 5 0
	Candlesticks (four), H. 7 $\frac{1}{2}$ in.	Great Malvern	0 15 0
	Candlesticks (a pair), H. 10 in.	Birmingham	0 12 6
	Candlesticks, for altar use, H. 24 in.	London	2 5 0
	Plate, D. 9 $\frac{1}{2}$ in. (by Samuel Ellis)...	London	0 6 0
	Plates (two), D. 8 $\frac{1}{2}$ in. (by T. Swanson)	Birmingham	0 12 6
1908	Chopin, crested	Scotland	2 10 0
2	Candlesticks, Queen Anne ...	Rugby	0 18 0
2	Candlesticks, bowl 7 in. ...	Manchester	0 16 0
	Bleeding-bowl	Worcestershire	1 5 0
	Bleeding-bowl (by John Home) ...	—	1 10 0
	Tappit-hen, uncrested	Glasgow	3 0 0
	Snuff-box Pistol	London	0 6 0
	Others from	—	$\left\{ \begin{array}{l} 0 2 6 \\ \text{to} \\ 0 12 6 \end{array} \right.$
	Snuff-mull, horn with pewter lid ...	Birmingham	0 8 0
	Food Bottle, H. 13 in., hexagonal...	London	0 15 0
	Jersey Measure, H. 10 $\frac{1}{2}$ in. (by John de St. Croix)	London	1 5 0
	English Measure, $\frac{1}{2}$ gallon ...	London	1 1 0
	English Jug, H. 4 $\frac{1}{2}$ in.	London	0 9 6
	Guernsey Measure, D. 5 $\frac{1}{2}$ in. ...	—	0 12 0
	Plates, two, D. 8 $\frac{1}{2}$ in. (by John Donne)	London	0 15 0
	Plate, D. 9 in. (by Richard Norfolk)	Birmingham	0 3 6
	Plate, D. 8 $\frac{1}{2}$ in., dated 1621 (Flemish make)	London	0 10 0
	Plate, D. 10 $\frac{1}{2}$ in., scalloped edge (by Johnson & Chamberlain) ...	London	1 5 0

				£ s. d.
1909	Meat Dishes, with wavy edge	...	Scotland	1 0 0
Tappit-hen	...	...	York	3 10 0
Hot-water Dish on feet, wooden handles, 16½ in. × 10½ in. (by Thomas Alderson)	...	...	London	0 14 6
Hanging Oil Cruse	...	...	London	0 10 0
Taper-holders, a pair	...	...	London	0 5 6
Toddy Ladle, with whalebone handle, 16 in. long	...	...	Conway	0 8 6
Punch-bowl and Ladle	...	...	Birmingham	2 0 0
Chocolate Spoon, pied-de-biche, decoration on front	...	...	London	0 4 6
Colander	...	...	Birmingham	1 0 0
Farthing, Charles II.	...	...	Walsall	0 14 0
Halfpenny, James III.	...	...	Walsall	0 9 0
Farthing, William & Mary	...	...	Walsall	0 4 6
Chalice, H. 6½ in.	...	...	London	1 5 0
Paten, D. 5¾ in.	...	...	London	0 12 6
Flagon, 1752, H. 11⅔ in. (German make)	...	...	London	1 10 0
Jug, H. 7½ in., with lid	...	...	London	1 0 0
Soup Tureen (by Crompton)	...	...	London	2 10 0
Tankard, H. 5½ in., English	...	...	London	1 0 0
Inkstand (by Willshire of Bristol)	...	—		1 0 0
Plates, three, D. 9½ in. (by Henry Little)	...	...	—	1 10 0
Dish, 22½ in. × 17 in., scalloped edge, double reeded rim	...	...	Birmingham	2 0 0
1910	Plate, D. 20½ in.	...	Scotland	2 7 6
Dish, D. 16½ in. (by Jonas Durand)	...	...	London	1 0 0
Dish, D. 18½ in., rim 2½ in. (by Henry Pratt)	...	...	London	3 0 0
Candlestick, Jacobean	...	...	Monmouth	0 10 6
Tankard, H. 5½ in. (by Carpenter & Hamberger)	...	...	—	1 0 0
Teapot	...	...	London	0 8 0
Snuff-box, slipper pattern	...	...	Dublin	0 2 6
Spoon, with portraits of George III. and Queen Charlotte	...	...	London	1 5 0
Spoon, horseshoe knop	...	...	Glasgow	0 7 6
Salt-glaze Pot, with pewter lid, H. 8½ in.	...	...	Glasgow	1 0 0

IV

**WHAT
IS
PEWTER ?**



THE BADGE OF THE WORSHIPFUL COMPANY OF
PEWTERERS, AS FORMERLY WORN ON THE COATS
OF THE COMPANY'S BARGEMEN.

CHAPTER IV

WHAT IS PEWTER ?

WHAT is pewter ? A simple question but one which is capable of many very different replies. The simplest, however, is that pewter is an alloy of the tin group, to which other metals are added according to the purpose for which the resulting alloy is to be used.

Fine pewter consisted of tin 112 lb. and 26 lb. of copper, this amount of copper being apparently the maximum that the tin could take up into itself. Sometimes brass (as Harrison calls it, "kettle brass") was used instead of copper. The proportion is very roughly 4 : 1, really $4\frac{1}{3}$: 1, and the alloy was that used for écuelles, salt-cellars, platters, chargers, square pitchers, cruets, chrismatories, and for other articles that were made either square, ribbed, or fluted. Tin and temper consisted of tin 100 and antimony 1·6.

Another superior kind of pewter was composed of tin and antimony in the proportion of 100 : 17. This gives a fine, hard, resonant pewter. Closely allied to this is the alloy known as Pemberton's alloy, which is tin and antimony 9 : 1.

Trifle, or common pewter, was made of 83 tin to 17 antimony, or, with but a slight variation, 82 tin to 18 antimony.

The above are the chief alloys of tin and copper or tin and antimony. They are fairly hard and durable, white in colour, are easily burnished and retain their polish. Where antimony was not used, its place was taken by lead, and in this direction we find most abuse, even in the earliest times : in some Roman pewter of the fourth century as much as 30 lead to 70 tin, a very high proportion indeed.

English pewter as specified for vessels of tin had the same proportion of lead as fine pewter had of copper, viz., 26 lb. to the hundredweight.

Ley, or lay, or common pewter, with the quality reduced by alloying, was composed of tin 80 to lead 20, or in some cases of tin 70 to lead 22·5. From this common metal it is easy to descend to what is known as black-metal—of which the cheapest public-house pewters were made—a compound of tin and lead about 60 : 40. The proportion of 112 tin to 26 lead varied from 112 to 16 or to 22, or as given, to 26, and the alloy was used for articles that were circular in shape, such as bowls, pots, cruetts, and candle-sticks—the circular form giving them a certain amount of strength.

By the addition of bismuth, or tin-glass, a further range of alloys was obtained. It was added, as a rule, to plate pewter, and helped, with the antimony, to give it the necessary degree of hardness. One alloy was tin 100, antimony 8, copper 4, and bismuth 4. Another was tin 90, antimony 7, copper 2, bismuth 2, and another was tin 89·3, antimony 7·1, copper 1·8, and bismuth 1·8.

Foreign pewterers, as far as can be ascertained, did not use much antimony, if at all, in their alloys. Fioravanti specifies 88 tin to 12 lead for dishes and porringers. The pewterers of Limoges, who were

famous, used only 4 lead to 100 of tin ; while those of Montpellier in the fifteenth century used pewter of two qualities : 96 tin to 4 lead for dishes and porringers, and 90 tin to 10 lead for ewers and salt-cellars.

Modern French pewter used to be made of a certain standard, and practically the same as the trifle quoted above, 83 tin to 17, or in reality 83·5 : 16·5, this having been found safe for use even with acid ferments. At the present time the limit of lead is fixed at 10 per cent. Ordinary French pewter plates were formerly made of tin 92 to lead 8, an alloy of high quality, that would cast well and work up satisfactorily. Much early eighteenth-century French pewter had no lead in it at all, being composed of tin 100, copper 5 ; or as in another analysis, tin 100, copper 3, bismuth 1. Towards the end of the century the best French pewter was made of tin 100 to lead 15, and if the tin was new and pure the lead was increased to 20 lb.

At different times the above alloys have been varied in their proportions and in their combinations. Zinc has been added, and the result was an alloy called Ashberry metal, composed of tin 77·8, antimony 19·4, and zinc 2·8. It casts very cleanly and readily, is hard to the touch, and in consequence wears well. In many respects it resembles Britannia metal, which was invented about the middle of the eighteenth century.

Within the last two years the standard of pewter for tankards and measures has come within the purview of the Board of Trade, and this body insists, with all the force of a Governmental Department, on a relatively high standard, and as a coincidence it is the same as the revised standard now compulsory in France, viz., not more than 10 per cent.

of lead in such articles. Also the measures are to be stamped by the maker. This regulation deals a death-blow to the black-metal tankards, &c., with 40 per cent. of lead, and the pewter of this Board of Trade standard will be able to be collected by posterity as pewter.

Britannia metal is a special kind of pewter, of good quality, and should contain no lead. A good quality is composed of tin 150, antimony 10, copper 3. For B.M. castings the proportions may vary as much as shown in the following table:—

Tin.	Antimony.	Copper.	Zinc.
140	5	2	—
90	8	2	—
85·7	10·4	1	2·9
81·9	16·2	—	1·9

There are countless other variations.

Zinc if added even in a small quantity to pewter will prevent the characteristic *cri* being heard when the object is bent. Lead has the same effect, but to a lesser degree.

As it was found that Britannia metal could be fashioned on the lathe by the process called "spinning" more readily than could pewter, the new alloy began at once to oust the other, and the ousting became more complete when, later on, it was found that Britannia metal could be electro-plated.

Here was the chance for the manufacturers to make in the new metal, with a view to future electro-plating, all the articles that had hitherto been made in silver for the upper classes, or in pewter for the rest, and they were not slow to come forward. The facility with which the new alloy could be worked led to all kinds of eccentric shapes and designs. Like all

TAPPIT HENS.



new things it caught the popular taste, which was not then at a very high artistic level, and the result, in a few years, was that the pewter trade, which was in a languishing state, gave up the hopeless struggle for existence. It lingered on because the bar industry, always a conservative trade, had not seen fit then to abolish pewter tankards and mugs in favour of earthenware or glass, and because bar-fitters adopted the metal for counter tops and other fittings. There was a certain demand, too, for hospital appliances (mainly for export) in the way of syringes, &c., and these are to the present day made of pewter because they are less liable to breakage, and are more easy to keep in an absolutely aseptic condition.

Can the art of the pewterers be revived? To this the answer must be: Only within certain limits. We have seen attempted revivals in the German Kayserzinn, quite good pewter as far as the alloy was concerned, and sold over here under another name, with the German name only partially obliterated. This attempted revival came at an ill-chosen time, for the world was writhing in the snaky coils of *l'art nouveau*, and all and sundry went mad in the worship of the meaningless curves and the broken lines, which, starting from nowhere, tried to return there by the most circuitous paths.

As soon as the Kayserzinn epidemic was over, the same thing appeared again under another name, and the world that would be artistic was invited to buy vessels of strange design, some with insets of weirdly coloured enamel, chunks of sham turquoise, slabs of pearl, and calling itself Urania metal. It had a short spell of success with a certain class, because it was advertised as "old silver fashion," and certainly looked like electro-plate.

In our churches, alms-dishes of pewter with a broad rim, bearing the arms of the diocese and the emblems of the Saint to whom the Church might be dedicated, would be found far more dignified than the stamped brass horrors with sham jewels that are in use at the present time. So, too, with the font ewers, which, as a rule, are as ugly to look at as they are awkward to hold.

Altar candlesticks of pewter, simple in form, might well be reintroduced, as far superior to the ordinary type now in common use.



TYPES OF THUMB-PIECES.

V

HOW
IS
PEWTER
MADE?

CHAPTER V

HOW IS PEWTER MADE?

THE next question that presents itself is, "*How is Pewter made?*" To this the answer is simple, "*By the traditional methods.*" These methods are (1) by melting the alloy and casting it in moulds; (2) by hammering the metal previously reduced to plate form; (3) a combination of both these methods; (4) by turning on a lathe, a process usually followed by that of burnishing; (5) by spinning—this latter a modern method only possible on power-lathes, and used generally for the alloy known as Britannia metal.

The methods of manufacture being traditional, it is not surprising to find that the tools themselves are the same. Compared with the tools of some crafts, those used by the pewterer are but few and simple to make and to keep in proper working order.

One of the most important hand tools is the hammer, and for this reason it was chosen as the mark *par excellence* of a pewterer, and would account for the importance of the class of workmen known in Scotland as "hammermen." The representations of the hammer in marks or touches give it as and with a shortish handle, like the modern sculptors' hammers. The most important part of the hammer was the hitting-face, or pane. If that



were scratched, it would imprint scratches on the pewter; therefore the panes are kept bright, clean, and smooth. In the same way the surfaces of anvils and swages have to be kept brightly polished. With a swage of suitable shape placed in contact with the booge of a plate, and the proper shaped hammer used on the inside, the plates of the best quality were, and still are, finished. There are hammers of various patterns, each with its special use.

The moulds for the casting of pewter were formerly made, as a rule, of bell-metal or bronze, and, from the fact that they were expensive to make in the first instance, belonged to the craft-guild or fellowship, and were loaned as required to qualified masters of the craft. Sometimes they were the joint property of several pewterers, and were valuable trade possessions. Mr. Welch gives a list of fifteen moulds bought in 1425 from Hugh Swan, Thomas Parys, and some other pewterers, four in number. These moulds were for the casting of dishes and bowls, and the total weight of the moulds was over 118 lb., each mould being composed of four parts, for the greater convenience of removing the pewter after being cast.

Before using a mould for casting, the inside has to be moistened with red ochre moistened with white of egg, or else dusted with powdered pumice-stone or gum sandarac. The casting when removed from the mould will show quite clearly the markings caused by the bristles of the brush with which the egg and ochre was applied. It goes without saying that the finer and smoother the interior surface of the mould, the better will be the resulting casting. If a mould is bright in any part of the inside or the ochre and egg has worn away, the pewter when poured in will



PRICKET CANDLESTICK.

(*From the collection of H. J. Elliott, Esq.*)

TALL FLAGON.

(*From the collection of Captain Young.*)

refuse to flow over or to remain on that spot, and a hole or a crack in the casting is the result. This may lead to disaster later if any hammering is to be done.

The moulds must be thoroughly well warmed, so that the metal when it is poured in does not become chilled and refuse to run in consequence, and the metal must be just the right heat. A knowledge of these two temperatures cannot be learned from a book, but must come from experience.

Another point is that the scum that forms in the melting pot must not be allowed to go into the mould. Pewterers sometimes use a mechanical device so as to prevent the scum from leaving the ladle. The writer, for small castings, makes use of a self-skimming solder-ladle with a fine nozzle. With this a clean stream of pewter is ensured with absolutely no trouble.

Pewter can be cast in plaster, iron, stone, steel, or sand moulds, but, of course, where hundreds of dozens of castings or more were required, a massive gun-metal mould was the best, and in the end the cheapest that could be procured. For one or two castings a wooden mould can be used, or for a simple shape such as that of a thumb-piece of a tankard, a piece of waste metal, such as a piece of an ordinary canister bent to the required shape and lined with paper to prevent adhesion, will serve for a mould. In either case, the casting will require subsequent working up and finishing.

In the Guildhall Museum are some moulds for casting pilgrims' badges, made of some close-grained stone similar to lithographic stone, and some are of schist. These badges are usually found to be of lead, but in some cases they were pewter.

Wherever it was possible, the makers cast the pewter object in one piece, and then finished it afterwards by scraping or grating, and by hammering in the case of spoons, by turning in the case of good plates, followed by planishing, or hammering, on a swage or special anvil with a highly-polished hammer.

Moulds being expensive, it will not be found surprising that part of one mould did duty as a common factor for several different objects, *e.g.*, the base portion of a candlestick might be identical with a large salt-cellar, the top part for the salt being added after the rest was complete.

For some circular objects the moulds were made to come into three pieces with a vertical section, and the practised eye will detect the line of juncture of the sections of the mould. Salt-cellars with moulded rims and moulded feet are often cast in this way, though sometimes they are built up from separate castings.

Plates and dishes are finished by hammering with special hammers with rather short handles, the blow being directed on the inside of the part, known as the booge. These marks left by the pane of the hammer can be seen on the under side in a series of concentric rings. In trenchers that have been entirely wrought by hand from a circular disk, the centre point from which the circle was struck can be easily distinguished, and so also in the case of many plates.

In pewter finished in the lathe the marks of the tool can frequently be discerned, especially on the under side of the bottoms of tankards and large flagons. Though the lathe was a necessary piece of apparatus in a pewterer's workshop, it was looked upon in the light of a special tool, rather than as a tool

CANDLESTICKS. EIGHTEENTH CENTURY.



for general use. For this reason its use was subject to restrictions. A man, for instance, who had an order for tankards would be within his right in using it, while if detected in making saucers on the lathe he was liable to have them all forfeited. To-day it is, perhaps, the chief tool of all. In old work the marks left by the lathe will be found in many cases to be in a spiral, best seen on the outside of the bottom of a tankard or similar vessel. This was the result of the careless use of the tool. Sometimes, again, the marks are very irregular ; this may be due to the fact that the lathe was turned by hand-power, the boy who supplied the power being known as a "turn-wheel."

Early in the eighteenth century the lathe began to be developed, and has by degrees since 1740-50 become what it is now—a tool of precision with a capacity many times greater than the types of lathe which it superseded.

Many articles in pewter owe their graceful lines and the fine detail on their mouldings to the precision of the lathe on which they were turned.

A small bowl fresh from the mould is a much clumsier object than it will appear when it has gone through the hands of the turner and has received its final polish. In some cases the mouldings are just indicated and the body is comparatively thick. In the process of turning the mouldings will be quite clearly defined and the thickness of the body reduced by about one half.

Small defects are made good before turning ; large defects necessitate the return of the castings to the melting-pot.

Soldering must be done with extreme care. All edges to be joined must be scrupulously clean, and

no dust, dirt, or grit allowed to settle on the surfaces to be joined. If defects exist, or there are pieces missing along the line where junction is to be made by solder, they may be left till afterwards, provided that they will be then equally accessible.

The golden rule in soldering is, have the edges clean and carefully adjusted, so that they touch quite closely. Apply the flux, use as little solder as possible, and, most important of all, do not use more heat than is necessary to cause the solder to flow where it is required.

Pewter may be repaired with pewter, and no solder, if the right amount of heat can be brought to play on the joint, and the other side of the metal is kept cool.

Various solders are used for various purposes, but one of the most satisfactory for pewter is known as mercurial solder. It melts at a temperature suitable for the majority of pewter articles, flows well, and is easily removed if too much has been applied. The addition of the mercury causes the melting-point to be low, but of course the mercury is volatilised by the heat applied to melt the solder.

Soldering-irons may be used, but many experts prefer to use a blow-pipe. If the article to be soldered is circular, it is placed on a rotating table of iron (similar to the small iron stands used by sculptors and modellers), called a "gentleman." Where the solder is to run all round, as at the bottom seam in a flagon, the convenience of the rotating table is great.

Burnishing is done in the lathe. While the piece to be burnished is rotating at a considerable speed, a burnisher of bloodstone, agate, or polished steel, with soap and water as a lubricant, is held firmly, by means of a long handle, against the rotating pewter. In a

short time the burnishing process is finished. The surface thus obtained is only suited for wares before sale, and soon disappears when the article is subjected to daily use.

Burnishers vary in shape, some being made of a tapering piece of steel, round in section and bent round into a crook, others being somewhat T shaped, the cross piece, however, being set obliquely to the shank. Everything on the burnisher is smoothed and made round, and the part of the tool that burnishes must be absolutely bright.

All the lathe tools of the pewterer have much longer handles than the ordinary turner's tools, even than those used for soft wood. This is due to the peculiar way the tool is held under the arm of the turner.

The rest for the tools is an iron bar the same length as that of the lathe bed, with holes at intervals for the insertion of spurs, against which the tools are occasionally rested when required.

In most of his work the turner of pewter holds his tool *under* the rest and not *on* it, as in ordinary lathe practice. He seems by so doing to be able to follow the outline of any piece of irregular shape, even if it be an oval. This he could not do if he rested his turning-tool on the rest.

By the courtesy of Mr. W. J. Englefield the writer was enabled to inspect his range of workshops, and to see a most interesting collection of tools that had survived from a bygone day, all old pewterers' tools. The chief point about them was the large size of some of them, verging almost upon cumbervousness. Of this the explanation given was that for a large dish of 20 or 22 inches diameter, revolving in a lathe, a large sized tool would be necessary.

In the inventory of a Rouen pewterer, dated 1402, quoted by Bapst, the actual tools of the workman were as follows :—

- A lathe.
- A set of fourquettes.
- 14 turning tools.
- 2 square tools.
- 4 brushes.
- 1 burnisher for two hands.
- 2 hooks.
- 2 scrapers.
- 1 file.
- 1 pair pincers.
- 7 cores, or mandrels.
- 1 chinole for turning.
- Moulds.
- 3 casting-ladles.
- 3 small hammers.
- 1 pair snips.
- 1 small chisel.
- 1 mould for low salt-cellars, with lid.
- 1 mould for salt-cellars on a foot, also with lid.
- 1 mould for salt-cellars, *en façon de gallice*, with lid.
- 1 mould for casting lead cups.
- 2 moulds (different sizes) for casting acorn hinges.
- 2 moulds for casting knobs (pommettes) for salt-celllar lids.
- 1 pair of small scales.
- 1 pair of small compasses.
- 1 little bunch of iron wire.
- 1 piercer, or borer.
- 2 pair bellows.
- 1 hone.

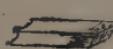
It will be noticed in the above list that the lathe comes first, as the most important tool for the pewterer, and the tools for use with it are practically 22 out of 33, or just two-thirds—a very high total.

The author of "Le Potier d'Étain" (1909 edition) says quite truly of pewterers in France, that the trade seems to have been modernised but very little and that it has kept to the old processes of the Middle

Ages. The same may be said of our English pewterers. Conditions have changed, but methods are practically the same. If the Rouen pewterer of 1402, and Bosetus, the first pewterer known by name, were to revisit a pewterer's workshop of to-day, they would see many things being done, if not most, that were matters of common daily experience to them over five centuries ago. They would appreciate the power lathe, though it would be no easy task to explain to them a steam engine, a gas engine, or a dynamo. They would welcome the greater convenience and the handiness of modern tools, taken as a whole, but they would in the main recognise them as developments of their older implements.

The modern pewter-worker uses gouges, chisels, hooks of various shapes and sizes, point-tools, side-tools (right and left). Some tools, such as spear graters, are spade-like pieces of steel, about $\frac{5}{16}$ of an inch thick, mounted in a strong and long handle—the section of the tool being as shown in the figure. In this

 way the cutting edge A, when blunt by use, could be replaced by B by merely turning the tool on the rest.

A pewterer's gouge is a round-nosed tool rather than a gouge proper, and the chisels are bars of steel, rectangular in section, ground so as to give a bevelled cutting edge at E.  These tools may vary in thickness and in width. By grinding down either of the respective angles of the cutting face a *side-tool* is obtained.

Some of the tools used in France at the present time are similar to those used in England. A *gouge plate* is like our *point-tool* but slightly broader. A



gouge ronde is like our *round-nosed* tool. For mouldings they use a kind of templet in hard steel, which produces the moulding automatically and very mechanically. Another tool is a *frisoir* of various shapes, either with a straight edge like a chisel, but with corners rounded off, or pointed like a point tool, but yet with no sharp angles. The *frisoir* is usually made of thin plates of steel screwed or riveted on to a thicker piece as a handle. Often they are used without any handle at all, like our steel scrapers. They are used to make the surface ready for the *brunissoirs*, or burnishers. These, like ours, may be



pieces of steel of various shapes, e.g., with long handles or merely thinnish plates of steel with a smoothly rounded edge. Or again, they may be of bloodstone, agate, or flint. The latter is said to wear excellently.

The French tool called *plane* is rather like a wide chisel with its cutting angle rather obtuse. Another tool in common use is the *outil plat*, which is like our firmer chisels with bevelled edges, but its cutting edge E is on the skew.



An interesting point in the turning of dishes or plates is the way in which a dish is made to form a chuck to hold another. A dish or plate (number 1) is secured to a carefully made wooden core by the process known as "springing-on." When securely fixed the plate is finished on the exposed side, then another from the same mould is superimposed, adjusted so as to run true, and then soldered at three points of its circumference to the under-plate. Plate 2 is then turned, and forms in its turn a chuck for another. When the workman has as many as he can conveniently keep on the core, he takes off the pile and with a different

core as chuck, repeats the process. This time, however, he pares down the waste edge of the rim and releases the plates, one by one as finished, from the pile.



TYPE OF HANDLE.

THE CARE
AND REPAIR
OF PEWTER

CHAPTER VI

THE CARE AND REPAIR OF PEWTER

IT will have been gathered from remarks made elsewhere in this book that carelessness and neglect have been responsible for the disappearance of much pewter of worth and of beauty. This being so, there is the more reason for looking after and treating with respect pewter that has been in existence, say, for a couple of centuries or more, with a view to its living quite as long again; for if it has survived so long there is surely no reason now for any decay to begin to show itself. Any inherent weakness would have developed in infancy or youth, and not waited to come out in the respectable old age of two hundred years.

Our forefathers who had pewter were in all probability rather harsh but certainly thorough, for we read of pewter being "scoured," and when we realise that the process involved the use of Calais sand applied with elm leaves, we may, perhaps, tremble for the pewter. There were other ways of cleaning. The plant *Equisetum hiemale* is also, or rather was, known in country places as pewter-wort. It contains a large quantity of silica in its cane-like shoots, and for this reason was used in the same way as the sand with the elm leaves.

For very dirty plates the following may be tried. Take 1 lb. of the finest silver sand and mix with it 1 oz. of salts of tartar. Add water and apply this with friction, but on a soft woollen rag. When the pewter is clean, wash the sand all off, and polish with a soft cloth dipped at intervals as required into sifted whitening or precipitated chalk.

Another method is to get some very fine ash, such as that which occasionally collects in flues, or between firebricks in a kitchener and the plate of the oven. If sifted carefully through fine muslin a very clean and inexpensive abrasive will be obtained. It may be employed with vinegar and a rag, or by means of a half lemon.

Any of the cleansing soaps which contain kieselguhr, or infusorial earth, will clean pewter well and effectively, but as a rule there is no need for such rough methods. Very fine emery-flour—knife-powder in fact—or crocus powder are much finer in themselves, and applied with a rag are excellent.

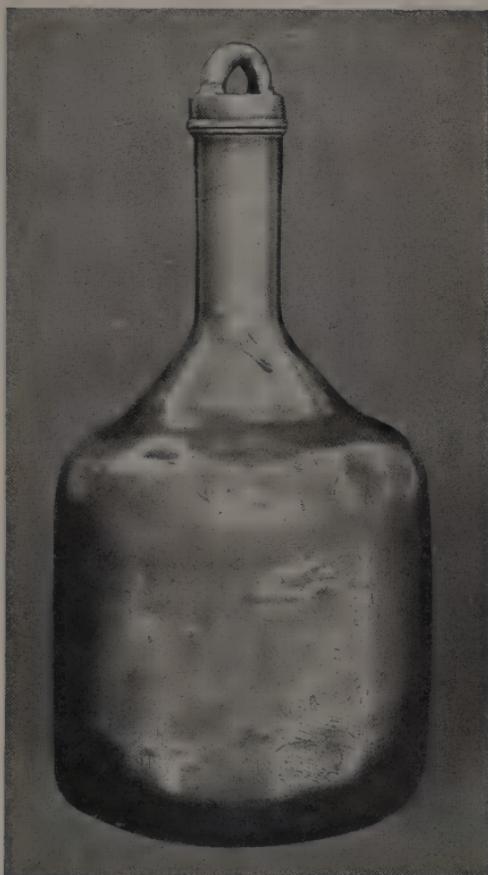
Rotten-stone, a fine argillaceous or siliceous limestone, disintegrated by long weathering, is a splendid abrasive for such soft metal as pewter. It may be mixed with soft soap and turpentine. The polishing may be finished by rubbing with dry rotten-stone on a soft cloth. Sweet oil and whitening may also be used.

For cleaning very dull pewter, or pewter that has been painted, boiling is the best method, and Mrs. Gerald Walker told the writer that protracted boiling in water with hay will clean the most obstinate pieces and make them look as though new. Care must be taken to keep a proper amount of water in the vessel in which the boiling takes place, to prevent in any case the pewter articles from any chance of burning or melting.



PERSIAN PEWTER.

(From the collection of G. T. McCombie, Esq.)



A GUT, OR WINE VESSEL.

(From the collection of Miss Wheble.)

Scraping is not of much use unless done by an expert with the proper scraper, though light scratches can be erased with even strokes of a cutting instrument, such as a piece of broken glass or the disused blade of a safety-razor.

Burnishing will often remove the slight scratches caused by ordinary wear and tear, though not the gashes caused by knife-cuts on plates or platters. When burnishing is done in the lathe, the workman lubricates the work, which is revolving rapidly between centres, by directing on to it a jet or slow stream of soap and water. This has the effect of preventing heating and consequently of preventing the metal from sticking to the burnisher. Burnishers vary in pattern according to their special use.

Buffing is often done on pewter to give it a brilliant surface, but such a polish as can be got in this way seems quite out of place on any pewter that was intended for use in a household.

There are many polishing pastes and fluids, and most of them are good, but the best for use on pewter will be that which contains no acid and the least abrasive substance.

In Welch (xi. 130) we read of the oiling of pewter, and that the Pewterers' Company paid 19*s.* 6*d.* per annum for such oiling to their pewter. Nothing is said as to the oil used at the time this was done (1661), but the object, no doubt, was to prevent the oxidisation of the various pieces of pewter ware at the Company's Hall. It is an excellent thing to oil pewter wherever gas is the illuminant, or where the pewter is exposed to the vapours of town atmosphere. Nowadays we have our choice of oils, but perhaps thick vaseline is even better, as a very little spreads over a considerable

surface, and, moreover, is easily removed if the pewter be required. Oils like linseed are quite unsuitable, as they dry on the surface. Sperm oil is not pleasant to handle. An American oil can be got for preventing rust on tools and bicycles, and is very thin and spreads well. It may be rubbed off and will still, like vaseline, leave a protective film on the surface.

Paraffin oil is an excellent cleansing medium for pewter, provided there is no hurry. It has the one disadvantage that it soaks through if the metal be at all porous, and the odour will remain long after the oil has disappeared from the surface, unless all traces of the oil be removed by means of benzine.

Some pewter plates, otherwise perfect, show signs of an efflorescence, either over the whole surface or in some cases only in places. Various explanations are given of this defect. It may be due to chemical decomposition in the antimony, caused by over-heating the plate, or it may develop after lapse of time.

It is an unsightly defect and there is but one satisfactory remedy, and that is by treating the decay after the manner of decay in a tooth, and having it filled. The decayed portions must be carefully excavated and the cavity filled with good pewter, melted with care and the help of a suitable flux into its place.

A plate that is riddled with holes, like a sieve, can be restored in this way and made quite perfect. But it should certainly be stamped by the repairer or by the collector as a restored plate. If not, it is unmistakably a faked piece.

Sometimes pieces of pewter have been found to separate into their component parts, owing to the decomposition of the solder. This frequently happens in the case of the older church flagons, in which the

bottom portion, comprising the moulded foot and the bottom of the flagon, becomes unsoldered from the cylindrical body. It may have been caused by carelessness on the part of the person responsible for the proper ablution of the vessel, and the wine, having been left in the vessel and having become acid, has acted to the detriment of the solder.

Some of the Apostel-teller and Kaiser-teller in museums seem to have been rescued just in time, as they are on the point of dropping to pieces. Specimens in private hands should be reinforced either with pewter carefully applied, or by layers of some quick-drying, hard-setting cement. The writer has seen a thirteenth-century sepulchral chalice treated quite successfully in this way, and made capable of being handled.

Plates and dishes are apt to crack where the rim joins the booge. The cracking is due to careless handling or the bending back of the rim when the plate is allowed to fall on a hard surface, and the rim is dislocated in consequence. To straighten out such bent rims the plate should be put face downwards on a hard level substance, such as a slab of marble or stone, if smooth enough, and hammered with a hammer, some substance, such as thick rubber sheeting or leather, being interposed to act as a buffer.

A crack can be mended by being soldered as soon as it is detected, with half the trouble that a crack of some years' standing will involve—the new crack being in most cases quite free from dirt.

The black scale that is found on old pewter is difficult to remove. It comes off sometimes in flakes, at others it seems to bring the pewter with it, and at others again it refuses to desert the surface from

which it derives its own existence. It often drops off if the surface where it has formed has been hammered or bent, and it often scales off in the neighbourhood of any part that is being repaired by means of solder and a blow-pipe. There is no simple and safe means which will act like a charm universally.

Occasionally it may be scraped off dry, and the rough surface left underneath can soon be restored to good condition by rubbing or burnishing. There may be some few traces of pitting ; for these there is no remedy but filling.

Another cause of decay in or damage to pewter is that sand, in itself an excellent scouring medium, may, if it is allowed to get in between the knuckles of a hinge, work untold damage, both to the knuckles and also to the pin. The only remedy is to have the hinge entirely, or partially, repaired. There is no difficulty in inserting a pin of larger diameter, or in restoring the whole or part of the worn-out hinge, but it needs care in the doing.

One of the commonest causes of decay or ruin in the case of tankards is the addition of ball feet, or lions couchant as feet, to the bases of tankards which were not originally made strong enough to bear these additions. These tankards or flagons would have lasted for years if they had been kept as the maker left them, viz., with a broad, flat base. The added feet caused the weight to be supported at three or four points only, and the weight of the vessel, especially when full of liquid, pressing on the feet, brought on an indentation in the bottom. After a time this was noticed, and the readjusting of the feet would crack the pewter round the place of juncture of the feet.

Wherever a tankard or large flagon was intended

MANTLEPIECE ORNAMENTS.

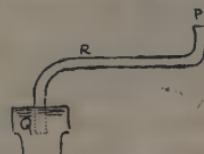
(From the collection of Mrs. Gerald Walker.)



to have feet as part of the original design, it will be found that the body and the bottom are more than usually substantial. There is a very massive specimen in the Victoria and Albert Museum, South Kensington, which is well worth studying in every way. Its construction is excellent, so is the ornament, and the proportions are perfect. The feet are just as secure as they were when the vessel was first finished in 1635.

Dents in plates are common defects, but can be removed easily enough with a suitable hammer, or mallet. A flat-iron with a well polished surface will make a good anvil for the purpose, and the force of the blows can be more evenly distributed if a thin plate of steel, such as the blade of a cabinet-maker's scraper, be interposed between the hammer and the soft pewter. The face of the plate should rest on the anvil and the blows be directed on the required spot on the under side.

For treating dents in flagons and hollow ware generally, a fairly rigid piece of steel or iron will be required. The end Q should be secured in a vice, and the end P should be inserted underneath the bulge or dent that is required to be removed. A series of gentle blows are then to be given at the point R, and the vibration thus set up will cause P to give a blow to the underneath side of the blemish that is to be cured. The exterior surface will require smoothing and levelling after being raised to its former level, with a fine file, and finally burnishing.



Specimens of pewter are often found in which the spout or the handle has been soldered in, apparently, by a travelling tinker or by a novice. In the one

case the idea was to make the vessel watertight, in the other to mend it somehow, even if three times the necessary amount of solder were used in the process. All this careless and ignorant mending is an insult to the pewter, and since the advent of blow-pipes, quite unnecessary. If a workman cannot mend pewter so that the join is barely visible, he had better not advertise himself as a repairer.

It is not every piece of pewter that is so carefully made as to withstand the wear and tear of daily life, and some, especially in later times, has been made, or at any rate finished, quite carelessly. Tankards and flagons are often found in which the handle has parted company with the body. The reason of this is that the body has been turned after manufacture and made too thin to stand the inward thrust of the lower part of the handle, especially when the tankard was filled with liquid. The writer has seen a German flagon in which the handle had come away from the body, which had been turned down in the lathe till it was no thicker than a visiting-card. When the owner tried to get it repaired, various artificers declined to handle it, so after a time it was packed off to Munich. It came back to all appearances neatly and strongly mended—but it was found to leak. The explanation was not hard to find. The repairer had cut out a round hole in the body and cut out a tightly-fitting disk of the same size with a V-shaped rim, in slightly thicker metal. To this disk he had soldered the loose end of the handle, and then inserting the disk in the round hole prepared for it, had hammered the disk round the edge and made an apparently good job of the repair.

As it leaked it was sent to an expert repairer, and it was found necessary to cut out a piece about three

inches by two inches from the body and fill the space with new pewter, fixing the handle in position at the same time in the new piece, which was at least five times as thick as the original.

When a handle is thus parted from the body and levered outwards, it generally dislocates the upper rim and causes the rim to crack on both sides near the point where the handle joins the body. Where this takes place it is merely a question of time for the handle to come out bodily.



TYPES OF THUMB-PIECES.

VII

OLD PEWTER
AND THE
PEWTERERS

CHAPTER VII

OLD PEWTER AND THE PEWTERERS

OLD pewter, with all its charm of colour, with all its antiquity, and with all its historical association, cannot be discussed in the same way that china, earthenware, or old furniture have been treated. If we take a specimen of Roman pewter and compare it with an eighteenth-century piece we shall find that though the alloy when analysed is somewhat different, yet the workmanship, as far as can be ascertained, is practically the same. It is not possible to stop at a certain date and say that from that time onwards this, that, or another method was introduced, to the exclusion of those that had been used before. There is no question of glazes and painting, underglaze, or peculiar methods of firing, and so forth. The craft of the pewterer when we first come upon authentic specimens seems to have reached a high point of practical development, and in later specimens any inferiority will be found to be due to deliberate wrong-doing by a particular workman, and is not to be put down to the time at which the retrograde workmanship is encountered. Some Roman pewter found at Icklingham, in Suffolk, in 1852, and some more found at Wangford in 1877, was of beautiful technique, and some of it rang as musically as any

piece of the sixteenth century. In fact, as a whole these specimens of Roman work were more ornate than our forbears cared to make. One of the pieces was a cup with an octagonal rim, showing traces of inlaid ornament, and another had its sides fluted, probably to give it strength, for it was very thin, and the rim was decorated on the flat with tiny raised heads. Compared with these little delicate vessels the ugly pint pots of William IV. and Victoria are nowhere, either in quality of metal or in beauty of design.

Some early plates of English manufacture were found in 1909 in some excavations in Kennington. One of these was, roughly, the end of the fourteenth century, and the other just a hundred years later. Barring the pieces which had been burned out by the carelessness of some servant, these plates were as perfect in workmanship as any that have been made since—a space of over five hundred years.

The measure shown here (*temp. Henry VII.*) and the plate that stands behind it, are both in perfect preservation—so too the alms-dish illustrated on p. 277, the rose-water dish on p. 163, and the master-salt about 1650, on p. 205.

There is no need to multiply instances ; these will show that pewter could be, and was, made good, and that with ordinary care would stand the racket of daily life.

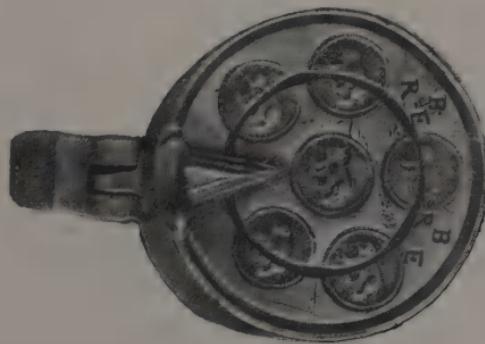
Such was the pewter that was made by self-respecting pewterers, under proper supervision, in our own and also in other countries.

We cannot acquire pieces of Lowestoft, Staffordshire, or Chelsea pewter, neither can we secure specimens such as the so-called *salière* in the Musée de Cluny in Paris, ascribed to Bosetus, or such as



PLATE, TEMP. HENRY VII., AND MEASURE, TEMP. HENRY VIII.

(From the collections of the late F. G. Hilton-Price, Esq., and C. F. C. Buckmaster, Esq.)



VIEW OF THE TOP
OF THE LID AND
OF THE MARK ON
THE RIM.

the Temperantia salver of François Briot, or the arabesque plates of Nicholas Horcheimer. We can, however, come upon good honest pieces of straightforward workmanship and good material if we are willing to be content with such things.

Pewter was made practically all over Europe, as may be gathered from a study of Bapst. It was made to suit local needs, and the pewterers flourished, or the reverse, just as did their artistic brothers, the goldsmiths, with whom, in fact, on the Continent they worked more in unison than was the case in our own country. Everybody required drinking-vessels, plates, and salt-cellars, and where wood was out of the question and pottery was scarce, pewter was in requisition.

Scarcely any of the very early ware has survived, for from the nature of the material it was bound to suffer considerably, and as the users knew it could be recast at very little expense, they probably took very little care of it, the more so as it was not costly in the first instance.

In our own country the chief places outside London where pewter was made were York, Newcastle-on-Tyne, later at Bristol, Exeter, Bideford, Barnstaple, Bewdley, Birmingham, Beverley, Leeds, and Chester. In Scotland, Edinburgh, Perth, and Glasgow were most important as centres of production and distribution, in Ireland, Dublin and Cork, and later Galway.

In France, with tin obtained mainly from England, the chief centres were Paris and Lyon, Limoges, Rouen, Poitiers, Laon, Amiens, Tournay, Troyes, Tours, Reims, Dijon, and Saumur, also at Chartres and Le Mans, and further south at Nîmes, Avignon, Montpellier, Angoulême, Angers, Chinon, Bordeaux, and Toulouse.

In Spain, Barcelona was the chief emporium, and in Italy Bologna was an important centre. So, too, from its position, Venice.

The Lowlands had its headquarters at Bruges and Liége, and important centres at Ghent, Mons, Namur, Brussels, and Antwerp. Further afield there were Amsterdam, Breda, Maestricht.

In what we now know as Germany, Augsburg, Nuremberg, and Salzburg were most important, and in the north Breslau and Hamburg.

In England there were always travelling workmen, whom the Pewterers' Company viewed with disfavour. They were classed with the "deceivable hawkers," specially so described in various Acts of Parliament. No doubt many of them were dishonest when and where they could be so with impunity, but under the able supervision of a farmer's wife in the north country, no doubt they had to turn out honest, if not first-class, work. They had their rounds, and whatever their faults satisfied the requirements of their time.

The same kind of thing was done in Italy, and the men who went round were called *stagnarini*. They were far more common than the stationary pewterers.

At what date exactly these itinerant pewterers ceased to go round to the farm-houses recasting the pewter it is impossible to say. The necessity for them ceased when stronger spoons came into being, and when crockery, with its cheapness and its gaudy decoration, superseded the metal plates and dishes.

It may be noted, however, that within the last few years, such itinerant workmen used to go round in the country districts of the Ardennes of France, recasting the spoons as required, retinning coffee-



JACOBEAN CANDLESTICK.

(From the collection of A. F. de Navarro, Esq.)

pots and other vessels of copper or of brass, and repairing plate and tinned articles generally.

As a rule they seem to have gone on annual rounds, and to have timed their visits, which lasted several days, so that all repairs and recastings should be finished before the date of the village fête. They recast the spoons in a mould, scraped them, and to some extent surfaced them by burnishing, partly to improve their appearance and partly to remove the scratches and other marks incidental to their manufacture. They do not seem to have hardened them very much by hammering.

The men who wrought in pewter were members of a guild with very careful organisation, but we do not find, in England at any rate, that it received any official recognition before the twenty-second year of Edward II., *i.e.*, the year 1348 (*vide* Riley's "Memorials of London and London Life").

In that year the pewterers petitioned the Lord Mayor to give his sanction to certain rules, regulations, and ordinances that they had made for the protection of their trade. The petition was obviously made with a view to the protection of the pewterers from dishonest dealers and unscrupulous persons who tried to undersell them, and from a desire to get the better of those who sold inferior manufactures.

The better to do this, restrictions were to be put on the making of the alloy, and inspectors or overseers were to be selected from those who were most skilful in the trade. To facilitate this supervision and to restrain the incompetent, it was proposed that no one who was not a lawful workman or who had not been properly apprenticed should work at the trade. More than this, there was to be no secret working, and at unlawful houses.

The men who made the pewter in our own and foreign countries were men who knew their business thoroughly in all its details—there were working men in those days and working masters too, which was of greater importance, for the apprentices, limited in number, had to be thoroughly well taught and trained. There were then no gentleman pewterers—for all alike were under the eagle eye of their Guild, or later the Company. We must remember, too, that in the Guild there was a religious bond, that of fellowship, which united the members in a way that is quite unknown to the workmen of our times. There was a kind of freemasonry which caused them to club together and relieve distress among their fellow-workmen, and though we may smile, it was a religious feeling that was the *raison d'être* of the solemn meal in the hall of the craft which was given after the Guild had attended the funeral of a newly deceased brother-craftsman.

In those days of bonded brotherhood, the guild feeling flourished exceedingly. No master could order a lock-out, and the workmen did not, or rather could not, go out on strike. The brotherliness of the men and masters, and the fatherliness of the masters to the apprentices, were strong points in the system. It was the sympathy of those in the craft, together with efficient and reasonable control, that made for contented workmen and, as a corollary, work of the highest excellence.

From their jealousy for the quality of the workmanship, standards were established, and every attempt made by the authorities to keep possible delinquents up to the mark. Searchers were empowered to make surprise visits to the workshops, within reasonable limits as to time—and

as night-working was not allowed there was no hardship in the search in the case of a genuine pewterer doing normal work. "The first time those of the trade who were found working otherwise than as before set forth, and upon assay shall be found guilty; upon the first default let them lose the material so wrought; upon the second default let them lose the material and suffer punishment at the discretion of the mayor and aldermen; and if a third time they shall be found offending, let them forswear the craft for evermore." This is the rule quoted from Riley's "Memorials of London and London Life," pp. 241 *et seqq.*, where he gives the ordinances of the Pewterers' Company in 1348, 22 Edward III.

The practice of the Guild in England was the same in all essential points as that of the workers in pewter in Paris, Limoges, Rouen, or elsewhere, not that the rules were copied bodily, but because practical rules made by practical men working under similar conditions would have a natural tendency to crystallise into the same resulting regulations.

French pewterers were for many years called *batteurs d'étain*, i.e., hammermen, as they were regularly called in Scotland. At an early date we find branches of them called *pintiers*, and by the end of the sixteenth century the *potiers* were differentiated into *les potiers dits de rond*, *les potiers mattres de forge*, and *les potiers menuisiers*.

Having standardised the workmen as far as it was possible to do so, and the quality of the metal by the inspection of workshops and the confiscation of inferior work, the next step was to fix the standards of weights for the various articles made in pewter. The list of these, with the weights, will be found on

p. 176, so that there is no necessity to quote them here.

The next step was for the Company of the Pewterers to try and appropriate the control over the tin trade between Cornwall and London. In this there was a partial success, and the Company reached the zenith of its power when the Crown gave it the right of search over the whole of England. This was given in 1473, and confirmed a few years later in the same reign.

This right of search was costly to enforce and troublesome to maintain, but it ensured a very high standard for English-made pewter.

In 1503, a most important year for the trade, the marking of pewter was made compulsory, and prohibitions were made as to its sale except on the premises of a pewterer, or in open fair and market. The whole Act of Parliament is most interesting, describing as it does the "knowing thieves and other pickers that steal as well pewter as brass . . . and bring such stolen vessels . . . to sell, and sell it for little or nought," and again, "have deceivable and false beams and scales, that one of them will stand even with a 12 lb. weight at the one end against a $\frac{1}{2}$ lb. at the other to the singular advantage of themselves."

In this Act "London quality" was made the standard for both pewter and brass, under penalty of forfeiture.

The "deceivable hawkers," in spite of Acts of Parliament, still continued to deceive, and the Company tried to have them "suppressed."

Working in the public view was forbidden, under penalty of a fine, in 1601, and so too the exportation of English moulds abroad. This was part of the



ROSEWATER DISH AND EWER.

(From the collection of F. A. White, Esq.)

prohibitive restrictions against foreign work and workmen.

All through the history of the craft the keynote is protection of the most rigidly selfish kind. The London pewterers were very jealous as to the preservation of trade secrets, and were always on the watch by means of searchers to find out delinquents in London, and also in the country. An open shop where a passer-by could see for himself some of the processes of manufacture was forbidden. Casual help in the workshop, such as that given by a turnwheel other than his prescribed work, would be a punishable offence for the master if detected. Foreign workmen were more odious to the pewterers than they seem to have been to the goldsmiths. An English pewterer was not to settle abroad, under penalty of being deprived of his rights as an Englishman. Other trades, too, were harassed when they produced wares that promised to enter seriously into competition with the pewterers' wares—as, for instance, the petty complaint that stone pots, *i.e.*, earthenware beer measures, could not contain the amount prescribed by law.

The practice of one maker laying sworn information against another for bad workmanship may show righteous anger at any lowering of the standard, but it savours somewhat of pharisaical righteousness, and it is a relief to find (in Welch) that the pious informer of one year was the miserable sinner, and heavily fined at that, of a month or two later.

Foreign pewter ware, whether French or Dutch, was always being impounded for being below the proper standard, but the English pewterers represented their own pewter being excluded from other countries. They professed the policy of the open

door as long as English pewter, and that only, might be received by its means.

This dog-in-the-manger policy in the end brought about the ruin of the trade. In the first half of the seventeenth century the control of the all-powerful Company of Pewterers began to be weakened, for the competition of the country pewterers, whom the Company now refused to admit as freemen, began to increase till it grew too strong to be checked. By 1729 the Company, when bad pewter was reported to be made in Bristol, felt that they were not strong enough to insist on their right of search (which they had previously claimed) in a place so far from the metropolis. Here was the beginning of the end. By the dropping of the valuable right of search, the standard of quality became a matter for each man to settle for himself, and English pewter, which had been as highly esteemed abroad as at home, began slowly and surely to deteriorate.

In mediæval times pewter was the material for the table-wear of kings and nobles. Edward I. is said to have had leaden vessels used (let us hope they were pewter) to cook the viands for his coronation banquet, and our George IV. had pewter plate used on his tables, or some of them, at his coronation banquet in 1820. From 1272 to 1820 is a sufficiently long cry, and during that time pewter was in use, at first increasing in importance, and at the end of the time beginning to wane in popular favour by force of circumstances.

Edward I. by 1290 is said to have possessed over three hundred pieces of pewter of various kinds —probably plates, porringers, and drinking-vessels —the real necessities of the time. The pewter was plain, but there were attempts at decoration,

probably made by goldsmiths rather than pewterers, as witness the so-called *salière* of Bosetus in the Cluny Museum, Paris. It is more probably a reliquary, as it has a sacred subject represented on it. One resembling it, with similar ornament, can be seen at the Victoria and Albert Museum, South Kensington.

In the fourteenth century pewter was being generally used by the nobility and gentry both here and abroad, and though the English pewter was good, the French was admitted to have more style. Everything seems to have been made of pewter. The price was high, however, in this and the next century, though pewter slowly began to come into favour with the middle classes.

The families which had not to consider economy too much had whole services, while others were able to have what they wanted on hire, for a season or by the year. This was a great convenience at a time when almost all household comforts were carted from the country to town or *vice versa*.

A full set or garnish of pewter consisted of twelve plates, twelve dishes or bowls, and twelve saucers or plates of small size. The width of the brim, and consequently the weight of the garnish, varied. Hence the price varied too, for price depended upon weight, from 6d. to 8d. per lb.

In 1534 the Pewterers' Company made a present to the King's Attorney of two dozen trenchers of pewter at 6d. a lb., as well as a complete "garnish of vessell" at 4 $\frac{3}{4}$ d. There was probably some difference in quality in these two lots of pewter. Harrison, in 1580, in his "Description of England" writes: "In some places beyond the sea a garnish of good flat pewter of an ordinary making is esteemed almost as precious as the like manner of vessels that are made

of fine silver, and his manner no less desired among the great estates, whose workmen are nothing so skilful in that trade as ours."

The point he refers to in the word "flat," is that in his time plates were beginning to be made considerably deeper, a change which, as he says, made them "more convenient both for sauce, broth, and keeping the meat warm."

Pewter by the end of the fifteenth century had gradually superseded the use of treen or wooden platters. These, by the way, are still in use at Winchester in Hall, and there are great numbers preserved in cupboards in the Town Hall, Abingdon.

They are commonly made of sycamore wood, and the square platters had a circular receptacle in one corner for the salt. Pepys in 1663 wrote: "We had no napkins nor change of trenchers, and drank out of earthen pitchers and wooden dishes." He probably means bowls, as the word "dish" was loosely used till much later in the expression "a dish of tea."

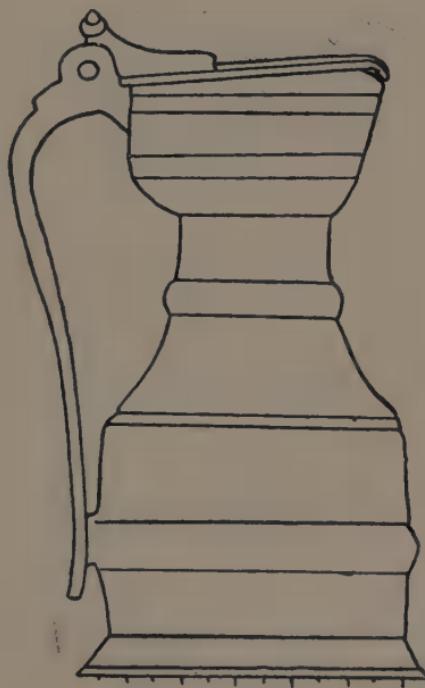
In the sixteenth century pewter was probably in universal use, as may be seen in the inventories quoted by Bapst, of the Dukes of Burgundy, of our own ecclesiastics and nobles.

The "*Ménagier de Paris*" (sixteenth century) says that the bourgeois class were compelled to be satisfied with pewter on their dressers and sideboards, while their betters displayed their gold and silver plate. One consolation which the bourgeois had, for which, no doubt they had to pay, was that they could call their pewter "*à façon d'argent*." Although earthenware and china began to be in general use in the seventeenth century, we still find the more durable material holding its own, at any rate, till well on into the eighteenth century. Certainly this was so in the



A SPOUT POT.

kitchens of houses of any size and in the better middle-class houses. Its use overlapped the introduction of crockery, but the latter, with its colour and its patterns, won the day. Pewterers, like the monastic copyists after the introduction of printing, still continued to show what they could do, but their art was doomed, and it gradually went from bad to worse, till it was almost killed by the introduction of Britannia metal. By 1851 it was scheduled as a nearly extinct art, though in some departments of the trade a demand for certain objects caused a certain supply.



FRENCH MEASURE.

VIII

WHAT WAS
MADE IN
PEWTER

CHAPTER VIII

WHAT WAS MADE IN PEWTER

VERY early in Welch's "History of the Pewterers' Company" a list is given (vol. i. p. 3) of what was, in 1348, usually made in pewter. He quotes from the Company's records. "First for as moche as the craft of peuterers is founded upon certein maters and metales as of brasse, tyn, and lede, in pte of the wheche iij metals they make vessel, that is to saie pottes, salers, disshes, platers, and other things by good folke bespoken, whiche werkes aske certeine medles and alayes after the maner of the vessels bespoken which thinges cannot be made without goode avisement of the peuterere experte and kunnynge in the crafte."

Vessels—*i.e.*, dishes, saucers, plates, chargers, square pots, square cruets, chrismatories, cistils, and other things that were made square—were to be made of fine pewter, while other things such as round pots, such as were known later as hollow-ware, were of lay.

In the following list are enumerated the weights of the various things that were made of pewter for household use in the middle of the fifteenth century :—

						Weight per dozen, lb.
Chargers ...	...	...	...	largest size	...	84
				next size	...	60
				middle size	...	39
				small hollow	...	33
Platters ...	...	...	...	largest size	...	30
				next size	...	27
				middle size	...	24
				small middle size	...	22
Dishes ...	...	...	...	largest size	...	18
				middle size	...	14
				King's dishes	...	15
				small size	...	12
				hollow	...	11
				small hollow	...	10
Saucers ...	...	...	...	largest size	...	9
				middle size	...	7
				next size	...	6
				small size	...	4
Galley dishes and saucers	...			largest size	...	12

The smaller sizes of these were slightly lighter.

					lb.
Cardinals' hats and saucers	...	...	...	...	15
Florentine dishes and saucers	...	...	...	...	13
			next size...	...	12
Small bowls	...	...	...	...	13

All these were made by casting from moulds by workmen who seem to have worked at that special branch of goods.

Of pots and measures for liquids made at that time, we are told of—

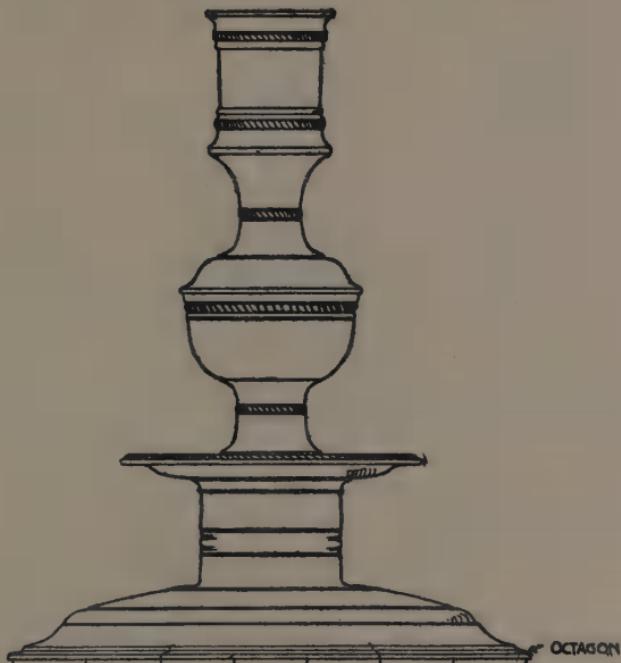
					lb.
Square pottles (2 quarts)	...	...	...	...	4
quarts	...	...	...	...	2½
pints...	...	...	...	...	1½

There were also made for drinking purposes—

- Normandy pots.
- Stope (stoup) pots.

Spoons and small salt-cellars were made by a humbler class of workmen.

In 1612 the Company sized several parcels of trifle, or in other words, standardised the weights for double and for single bells (? salt-cellars) with pepper-boxes and balls—in various sizes, and other



CANDLESTICK (c. 1674).¹

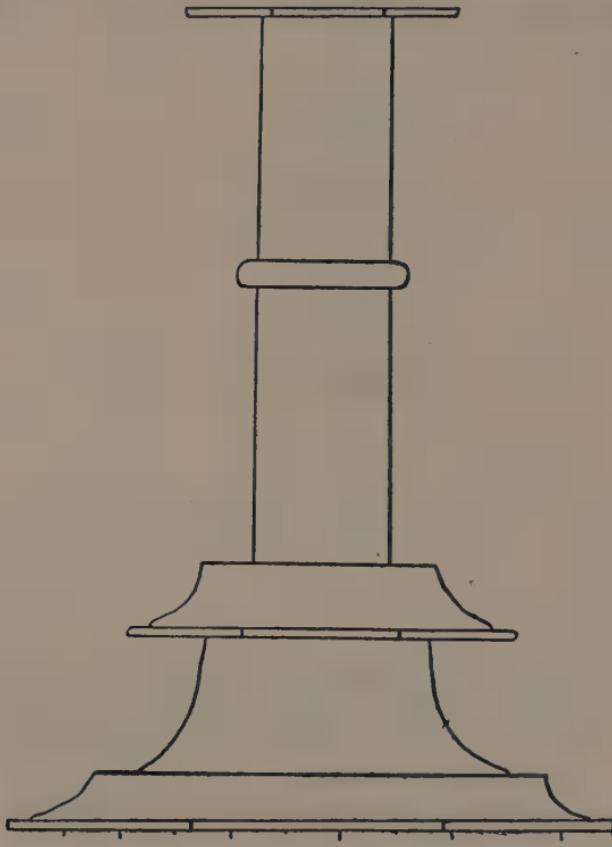
(From the collection of E. W. Gimson, Esq.).

patterned salt-cellars, beakers, wrought or plain, and both for children and for their elders, beer-bowls, French cups, wine cups, both high and cut short.

Candlesticks are described as ordinary high, great middle, small middle, and middle pillar. Some are expressly mentioned as "new fashion." There are

also great bell and low bell, also great middle and small writing candlesticks.

Spout pots varied in capacity from a pottle to half a pint. Ewers were either great or small, and



JACOBEAN CANDLESTICK.

(From the collection of A. F. de Navarro, Esq.)

were called hawksbills or ravensbills, great or small French, the weights of either description being the same. There were also thurndells or thurindales of a "new fashion" and in two sizes, some being

"hooped," Winchester and other quarts and pints, with and without lids—some of these, too, were "hooped." Goddards (tankards) were also of two sizes, and some were upright, others round. The largest had "dolphin" ears.

Of the articles thus made in England out of pewter, it will be seen that there was an endless variety. From the lists, too, we find that several articles are entered as "new fashion," proving that the craft as a whole was quite alive to the importance of introducing occasional novelties. To-day, the only novelty a pewterer can expect to introduce is a new shape for icing puddings.

Specimens of most of these articles are in existence. Some of them are known by name only, as, for instance, the "Ephraim pints" and "Danske pottes," and some of the dishes, but the date of manufacture, as a rule, will be found to be some time after 1600. Earlier pieces may be found, but they will necessarily be of rare occurrence.

English pieces will be for the most part plainly finished, very restrained, and dignified in form.

In foreign pewter there is more variety, and articles are found of a kind which apparently was not produced in England—Guild tankards, wine-bottles, pilgrim-bottles.

Beakers (Germ. *becher*) of various heights and diameters were in very general use. They were used by the Lutherans as Communion cups, and are often covered with a rudely engraved history of the life of Christ, with a few of the prototypes. Judging from the similarity of treatment they must have come from one workshop. They date about 1710-1715.

Often they are engraved with busts of William and

Mary, other spaces being filled in with carnations or sometimes with tulips. Others are engraved with shipping scenes, extremely well done.

One early one was exhibited at Clifford's Inn in 1908, and contained cast ornament referring obviously



ORNAMENT ON A BEAKER, TEMP. EDWARD VI.

(*From the collection of Frank Jennings, Esq.*)

to Edward VI. It was much worn and very battered, but the ornament was as shown above. The beaker was thin, but of metal of good quality and very strong. There were no maker's marks.

Beakers were made later abroad than in England.



BARBER'S BOWL.

(From the collection of A. F. de Navarro, Esq.)

The beaker developed into the beer-cups, some of them quite simple and nice to handle, others very ugly and with no beauty of line whatever.

Sixty years or so ago some were given to Lord Bloomfield by the Emperor Francis Joseph of Austria, and they were stamped with a date 1840.

They are made now of a hard alloy like type-metal, cast in piece moulds and turned down inside very thin, to serve as mementoes of various towns, Nuremberg, Dresden, Munich, Cologne, and so forth. They are cheap and they do not break, so they are beloved by a certain class of tourists.

English beakers, in proportion as they are later in date, developed horizontal mouldings at the foot, halfway up, and round the lip. These mouldings are quite meaningless and only serve to conceal the lines of juncture where they are made in two pieces. In the early eighteenth-century beakers the mouldings are barely suggested and the rim is left untouched; in the later ones the rim is made quite uncomfortable. In fact, they only want handles and glass bottoms for their downfall to be complete. The weight of the added handle was the reason for widening the base, and some of the modern tankards have the base wider than the top, to give increased stability.

No one, except an inexperienced beginner, is likely to look twice at the nineteenth-century beer tankards, except that some of those of better quality may do to repair older pieces.

Boar's-head dishes. Such is the name given to circular chargers of large diameter, such as 25 or 26 inches or more. The finest specimen known to the writer has been in one family since 1650. Its diameter is $28\frac{1}{4}$ inches, with a $4\frac{1}{2}$ -inch rim, on

which is the crest below figured. Another one in perfect order, belonging to Captain Young, measures 26 inches.

Another fine one is dated 1725, and is the property of the Mayor and Corporation of Abingdon, Berkshire. It is dated 1725. It is $25\frac{5}{8}$ inches in diameter with a $3\frac{1}{2}$ -inch rim.

In connection with the Abingdon dish, it is curious to note that it has been at some time used up-side down



as a block for mincing up meat, to the detriment of its under surface.

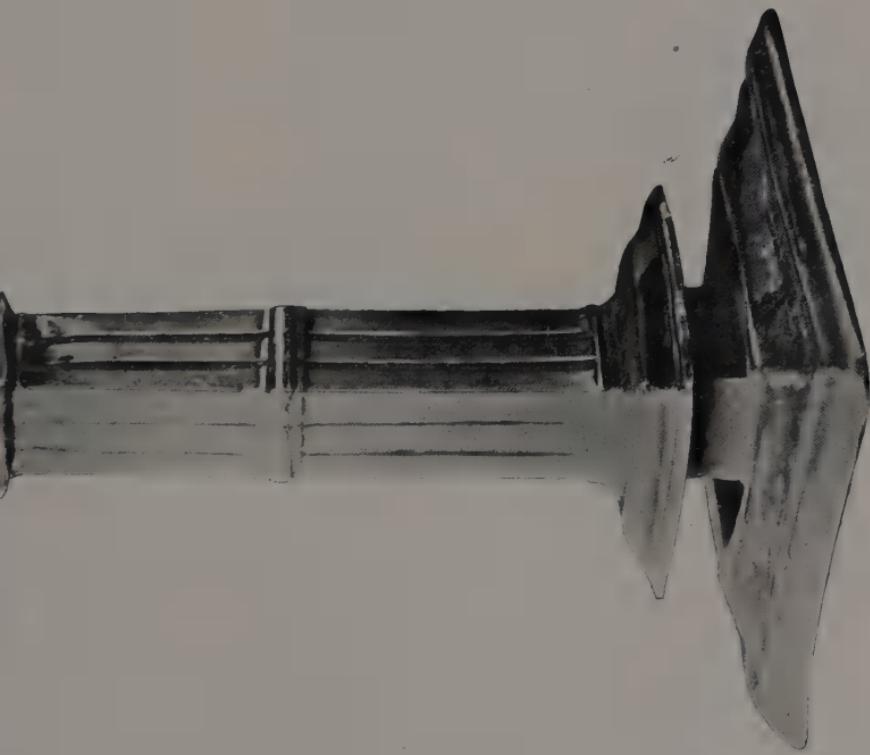
Bowls of small size, rather shallow, with handles, or as they are generally called, porringers, vary in form and size just as they did in the design of the ears or handles. If we can picture a time when there was very little earthenware, and realise what this involved even in a humble private establishment, we shall at once recognise the importance of the porridge-pot or porringer in all countries.

CANDLESTICK, FORMERLY, AND NOW AGAIN,
THE PROPERTY OF NEW COLLEGE, OXFORD.



SQUARE CANDLESTICK. SEVENTEENTH CENTURY.

(From the collection of T. Charbonnier, Esq.



It is simpler to group all these handled vessels as porringers, than to attempt to subdivide them according to their uses. They are found with one or two handles, and in some cases the handles are of different types, one being ornamented—the handle proper—the other being plain with a hole in it for greater ease in hanging it on a hook. Some specimens, especially the larger and later French ones, have lids with ornament in low relief; and some of the German ones are more bowl-like and have lids with three feet, on which the vessel could stand when in use. The Lapkose (on p. 65) is an instance of this. The Dutch porringers of the eighteenth century have large roses at the bottom in many instances, and in the genuine old specimens the roses are good. In the pseudo-antiques, now turned out by the dozen, the roses are less satisfactory, and the handles, which are very roughly cast, are carelessly soldered to the bowls.

These handles were recognised as a decorative feature of the bowls, and the under side of the ear is the more ornamental, rather indicating that the decoration was to be viewed when the vessel was hanging on its hook, and not when it was in use.

Many of the best specimens have a ring soldered under the handle as a means of strengthening what was undoubtedly the weakest part of the porringer. Some of the bowls, however, were so thick and the handles so stocky and strong, that no strengthening ring was required, *e.g.*, Nos. 1 and 2. No. 1 is the oldest known to the writer.

One pattern is sometimes met with to-day, viz.,



"the great flower de luce," or *fleur-de-lis*. Another kind was that known as the "*Three-leafe-grasse ear*," which seems to suggest a plain trifoliate ear.

The so-called "wine-tasters" were, as a rule, thinner and slighter in make, and have but one handle. Sometimes they are no stronger than porringers from a toy set.

Blood-porringers, or bleeding-bowls, in some cases resembled the ordinary type, but they are generally found with graduations, in ounces, on the inside. No. 3 is the handle of a bowl with perfectly straight sides, a flat bottom, and plain handle. It was only 4 inches in diameter, and was graduated so as to show four divisions. Bleeding-bowls as made to-day are single-handled and are more like saucepans than the early type of porringers.

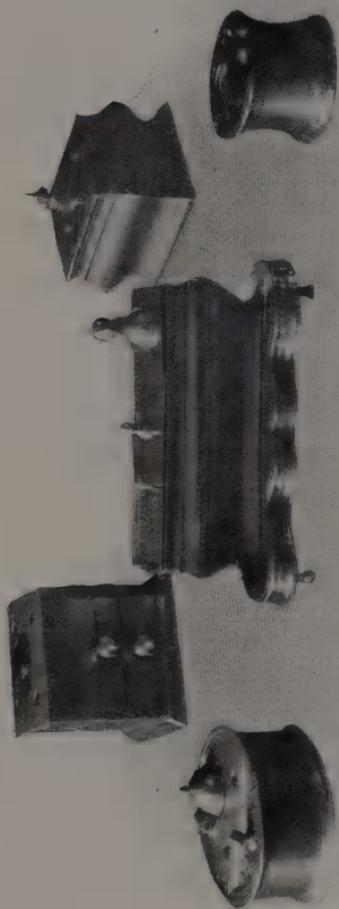
Porringers are found in France, of comparatively recent date, with plain and simple ears after the fashion of No. 4. This handle is a simplified pattern of No. 5, which is dated "Tours, 1702."

As a special form of bowl we find the barber's bowl, generally recognised by the space cut out to fit the neck, and in some cases by the little recessed cavity in the rim for the soap. The specimen illustrated on p. 181 is an English bowl of the late seventeenth century, cast apparently, and with the rim tooled with a running design of roses, thistles, and tulips.

Biberons are of Swiss origin, and have rather pretty spouts. The lids, which fit very tightly, have peculiarly massive hinges. The continuation of the



VARIOUS TYPES OF INKSTANDS.



spout is carried down to the bottom of the vessel so that the contents, if very rich, could be drunk off without the grease or any scum on the surface.

Bowls on feet with swing handles and a lid are often to be met with. They are known by various names, such as soup-tureens, broth-bowls. The latter seems a better title, as they hold about enough for one person. One of the few pieces of Russian pewter known to the writer was a broth-bowl (p. 65), evidently old but in perfect preservation.

Candlesticks vary in size from the diminutive taper-holder to the tall altar candlestick, as they vary in form from the low pricket (height 6½ inches) to the elaborate copies of silver ware of Georgian times.

An early type of socket candlestick is that shown on p. 185, now at New College, Oxford. Its stem is dodecagonal, strong in construction, but an unusual form. Of Jacobean types there are several examples illustrated, viz., on pp. 157 and 193.

Some of these have plain tapering stems, and the chief decoration consists in horizontal lines, singly or grouped together.

Later are those with bell-shaped bases and simple baluster stems, varying slightly in the contours of the bells and the position of the grease-trays. After these came the type shown on p. 201, all of sterling workmanship and of pleasing design, generally plain, but in some cases ornamented on the base.

In the Queen Anne period the candlesticks followed very closely the silver ware of the period. We still get the baluster type, but instead of being merely turned spindles, they are either octagonalised or fluted vertically from the top rim to the edge of the base, or in some cases the base is left plain for about an inch and then the rest is fluted.

The later candlesticks vary still more, but their tendency is to become heavy and lumpy.

Eighteenth-century church candlesticks are frequently, curiously enough, reverions to the earlier type known as prickets. They are very flimsy, especially in the bases, except when this latter part is cast in one piece. In the style of their ornament they are after the usual Church fashion of the period.

A colander does not seem to be capable of much decoration, yet some of the early nineteenth-century makers did produce beautiful work. The beauty consisted in the shape, but perhaps more so in the designing of the scheme of the perforation.

Fish-strainers are not nowadays deemed worthy of the expenditure of any thought or trouble, being made, as are the colanders, of stamped tin-plate, or enamelled iron, and as cheaply as possible. Our forefathers did not appreciate their pewter fish-strainers, possibly, but they were really things of beautiful workmanship, and calculated to outlast ten or a dozen of the modern type.

The colander above mentioned was 13 inches in diameter and $6\frac{1}{2}$ inches high, with good ring handles, and the perforations were arranged in the form of a large main trefoil, each foil containing three interior concentric circles. Between the three main foils were three subsidiary foils. It was made by Birch & Villers, of London and Birmingham (1775 to 1805), and bore their makers' mark and stamps.

Cups or goblets, with bowls and baluster handles, are occasionally found, and the earlier ones are of great beauty. The goblet illustrated on p. 91 is now carefully kept as part of the plate of an English church, but it seems to have been in domestic use, like many other vessels now diverted to sacred pur-



JACOBEAN CANDLESTICK.

(*From the collection of T. Charbonnier, Esq.*)

poses. It is marked with the Nuremburg stamp and the initials A.D., which the present owner would like to ascribe to Andreas Dambach, who flourished after 1620 and died in 1650.

A goblet dated 1702 is illustrated below. The same type is found with two handles and a lid, and of the same period.

There come on the market occasionally genuine



GOBLET.

(From the collection of A. B. Yeates, Esq.)

specimens of hanaps, or Guild cups, for the most part of the seventeenth and eighteenth centuries. They are usually 17, 18, or 20 inches in height, including the elaborate lids, on which there is, as a rule, some crest or emblematic figure giving some hint as to the nature of the Guild—*e.g.*, a lamb on the cup of a Clothworkers' Guild, a horse on that of a Blacksmiths', a mallet and square on that

of a Masons', bones and cleavers on those of a Butchers'.

These hanaps were frequently decorated by lions masks round the top of the body, from which medallions, or shields, or disks to receive names, were suspended. Many of these so-called Guild hanaps are quite fictitious articles.

Coffee-pots, or urns, on three feet, are often met with, and are generally of Flemish origin. The feet are, as a rule, of brass, so is the tap, pewter taps not being found quite satisfactory. These urns are found severely plain, or else very elaborately ornamented. One lent to the first Exhibition at Clifford's Inn in 1904 had three brass taps, brass feet, and a brass knob on the lid. The body was engraved with three typical Dutch landscapes: (1) Canal scene. (2) Farm scene. (3) Lake with windmill.

Specimens are found painted all over with Watteau scenes, and evidently of French origin. Why they were painted if a hot beverage was to be brought in them to table will remain a mystery.

Ewers, in France at any rate, in the seventeenth century favoured the helmet pattern, and they, being massive, as a rule have come down to our time, while the basins have gone to pieces. Fluted specimens, though a little stronger structurally than those left quite plain, have proved unable to stand rough usage and have in many cases cracked along the lines of the flutings.

Italian specimens are sometimes met with, very carefully made and finished, and of excellent pewter. One with its basin, probably for use with rose-water, is shown on p. 163.

Cider-cups are sometimes found. The rim projects, so too does the base, and the handle is a curious



BEAKER SAID TO HAVE BEEN CARVED BY BARON TRENCK.

(From the collection of Mrs. Gerald Walker.)



TWO TANKARDS OF THE STUART PERIOD.

(From the collection of A. F. de Navarro, Esq.)

feature. It is a continuation of the line of the rim, quite straight in the best models, and then turns off directly to the edge of the foot.

The so-called Brewers' Cups are of various sizes and without handles. They are late in date and very thin in substance, so much so, indeed, that it is a matter of wonder that they have survived any amount of wear and tear. The only ornament found on them consists of groups of reeded lines round the body at intervals.

A rare find in perfect condition is a Posset-cup, in shape resembling the silver brandy-saucepans found in Irish silver of the eighteenth century. One only is known to the writer.

A very handsome cup with a lid, examples of which are found in various foreign museums (illustrated on p. 197), purports to be the handiwork of Baron Von Trenck, and executed by him while in prison in Magdeburg in 1763. The beaker with its lid is covered all over with engraving, lettering, and stippled ornament, all of which is said to have been done with a sharpened nail. The Baron admits in his Life that his first attempts were rude, as may be well imagined, but that he grew more expert and spent a whole year in this employment. It is a pity that the sharpened nail has not been preserved, for the armorial bearings on the inside of the lid are most delicately worked, so much so that many professed engravers would be put to it to do such intricate work with all their gravers in first-rate condition.

Inkstands, again, were of various patterns. One of the earliest known to the writer was a travelling ink-bottle of the sixteenth century that belonged to the late Mr. F. G. Hilton Price. One is mentioned as early as 1411 by Bapst, made by one Goupil of

Tours. It seems to have been large and quite round in form. The round form seems to have been the germ from which the other types developed. We get the round, low inkstand, and the same, slightly higher. To steady them a moulding is added at the foot, and to keep dust from the ink a lid is added. A couple of holes in the top serve as a place to put the pen or pens when not in use. Next, to secure the table or any papers from the chance of blots, the base is developed as a tray, and in the pictures by Rembrandt and others of his time of civic and private life, various patterns may be traced with ever-varying details.

The "Logger-head" type proper has a broad flange to steady it, but those made to-day for cheapness are without this feature, and the metal is poor.

As soon as the sand-box was made part and parcel of the inkstand, and a little box for wafers was added, the whole thing began to look important, and here, as always, the pewterers followed the lead given by the silversmiths. We get the oblong tray, in some cases of considerable size, with its various necessary adjuncts, later with a taper-holder. Then, to increase the dignity, ball feet or claws were added. Beyond this no pewter inkstand has ever advanced.

Of another type are the flat kind, with two flap-lids, beneath which everything is efficiently concealed and protected from dust. With ball feet they look well enough, but with half balls on slender supports the effect is weak-kneed and grotesque.

Some of the small circular and rhombic inkstands of the Queen Anne type are so beautifully finished that they seem to have been made by silversmiths. There are, in fact, at the present time some inkstands in silver which have been made to order from pewter



BELL CANDLESTICKS.

(From the collection of A. Chisenhale Marsh, Esq.)



I AND 2. JACOBEAN CANDLESTICKS.

3. EIGHTEENTH-CENTURY BALUSTER-STEM CANDLESTICK.

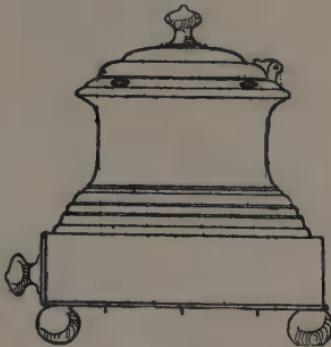
originals—an object-lesson to the silversmiths of our time.

The little Dutch specimens with one or more drawers are rarely perfect, the opening for the latter being a contributory cause to the decay.

The so-called synagogue lamps of the Jews are not so in reality. They were used, but were lamps lighted at sunset by the female head of the house, on Fridays and on the eves of the great festivals. These lamps consist of the hook, a weight, a crown or shade; the lamp usually stellate with seven wicks, a drip-tray or receiver, and a pendant. They are uncommon in pewter, and are very seldom perfect, as might be expected from lamps consisting of so many component parts.

Night-light lamps with a glass oil reservoir graduated in hours are sometimes to be bought. The earlier ones are of stronger construction and the glass portion is much thicker than in the modern replicas, which are more common.

Salt-cellars, or salers as they were called, from the French *salière*, are among the earliest pewter objects mentioned in Welch (vol. i. p. 3). They are merely described as salers, and nothing is known of their shape. In 1490, in the inventory of the goods belonging to the Pewterers' Company, there are entered "vijj saltes of fyne metell" without coverings, weighing 6 lb., made of "such metall as (has)



INKSTAND.

(From the collection of Sir Thomas Snagge.)

been crossid upon the heed bifore in this boke." This does not tell us very much, but we know from early inventories that salts were generally made with lids. These were therefore unusual in this respect.

In 1551 the pewterers had to consider the question of some salts which had been found made in lay instead of fine metal. These were ordered to be broken up, and the makers and the owners were to bear half the loss respectively, and the Court decided that "from hensforth whatsoever they be that makyth any salts other than iij s. salts and iij s. Salts and chopnets greate and small after the olde fashion that then they shall be forseyted. And that no man make no Salts of any new fashion without yt be allowed and adjudged by the Master and Wardens. Except yt be of fyne mettell." The case was so serious that the names of the offending salt-cellar makers were entered on the minutes.

The importance of the passage just quoted is that it gives a clue to the meaning of chopnets or chap-nuts as applied to salts. The list of salts in Welch ii. p. 61 gives great double bells with pepper-boxes and balls, nine pounds weight the half-dozen.

Great double bells, plain	...	...	6 lb.	the half-dozen.
Middle double, with balls	...	...	6 lb.	,
", plain	...	...	4 lb.	,
Small double	...	...	3 lb.	,

There are also specified as follows:—

Great single	...	...	...	6 lb.	the half-dozen
Middle "	...	...	...	3 lb.	,
Small "	...	...	...	2½ lb.	,
The wrought acorn salt	...	...	4 lb.	,	
The great chapnut	...	...	1½ b.	,	
The small "	...	...	1 b.	,	



A MASTER-SALT (c. 1650).

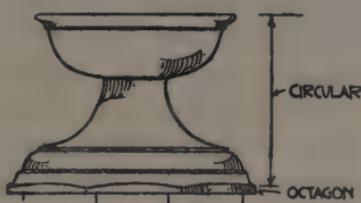
(From the collection of C. F. C. Buckmaster, Esq.)



FRENCH MEASURES.

If a conjecture may be hazarded, the word chapnet may be an anglicised version of the French *chapournet*, and the chapnet may have been either a very light (3 oz.) salt-cellar with a domed lid, or a shallow salt with a semicircular depression. The latter may be the same form of cup as that found in the master-salts which is illustrated here and on p. 205. This is perhaps the earliest known master-salt now in existence. The master-salt was the principal salt on the table, and it was used to show the place of the head of the table, rather than to contain the salt for the various courses of the meal. Next to each person was a trencher salt, a much smaller utensil.

Another seventeenth-century type is that shown on



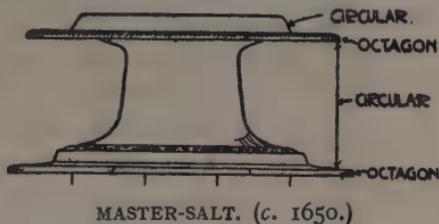
OCTAGONAL SALT-CELLAR.

(From the collection of C. F. C. Buckmaster, Esq.)

p. 221. On the flat rim of the upper part are three snail-like projections, which were used for preventing the linen napkin which was used as a cover from touching the salt. If necessary, too, the salt could be passed by means of these

spars. Similar salts in plate are to be seen in the Tower of London.

Other varieties of salts were "coffins," called so probably from their shape; others were circular, with



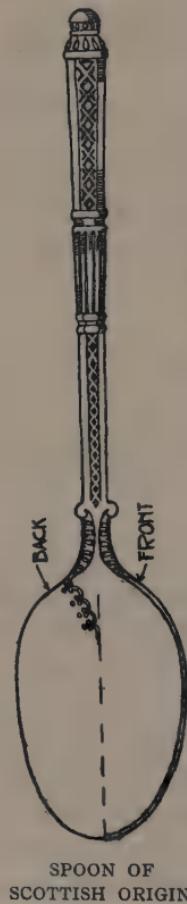
(From the collection of C. F. C. Buckmaster, Esq.)

hollow stems and shallow containers; others with octagonal bases and circular bowls. From the seventeenth century onwards the pewterers copied the silversmiths.

Trencher salts in pewter were made as late as the time of J. Duncombe, or Duncumb.

Two unusual salt-cellars in the form of dogs are shown on p. 221.

Spoons of pewter are always being offered to collectors. Many of them are quite modern Dutch specimens, made of metal of very poor quality, and with circular bowls and frequently with circular or very slightly flattened stems. In nearly all early spoons, i.e., from the fourteenth century to 1650, the bowls are irregularly ovate or fig-shaped, slightly curved upwards, with in many cases hexagonal stems; the reason for this, no doubt, being that as spoons had to be finished by hammering, so that they might thereby become hardened, the very fact of the hammering, *ipso facto*, changed the shape of the original section of the stem from \circ to \square and by further hammering the result would easily be \square or \circ . In the same way a square, or rather rhombic, sectioned stem would be caused by hammering.



SPOON OF
SCOTTISH ORIGIN.

Having arrived at a practical and beautiful bowl and an equally common-sense stem, the spoon-makers varied the knobs or tops of the stem. In these knobs the earliest type, according to the late Mr. Hilton Price, was that known as a "Ball knob." He ascribed it



VARIOUS TYPES OF SPOONS.

to the thirteenth or fourteenth century, and assigned to it the place of honour, as to age, in his collection. In his monograph on spoons he describes another similar spoon with a ball on the stem. This may have been produced at the time of making, or subsequently when some repair to the fragile stem was necessary, the ball in that case being a kind of "wiped joint."

The types of pewter spoons that are met with today are not such as were made before the close of the fourteenth or the early part of the fifteenth century. The knobs are known as Acorns, Diamond-pointed, Maidenheads, Horned Head-dresses, Hexagons, Apostles, Writhen balls, Lions, Balusters, Seal-tops, Strawberries. They in nearly all cases were imitations of similar knobs designed by contemporary silversmiths.

The list in tabular form on p. 212 will show the dates by half-centuries when, according to Mr. Price, the various spoons were being made.

The marks on pewter spoons are, as a rule, very small, but of far better workmanship than the bigger marks of the same period.

Snuff-boxes have been made of every conceivable shape, but of pewter snuff-boxes not much has been heard. The makers of them were never many in number, and at the present time there are scarcely any, and those not English.

As to the form of the boxes, none are perfectly square, for square boxes are not the most convenient for the pocket. None, too, are very large, as thin pewter, however good in quality, would not be strong enough to withstand much wear and tear. Most of them are rectangular, with the corners either rounded off, or cut off so as to make the box



SNUFFBOXES.

(From the collection of C. F. C. Buckmaster, Esq.)

The central box at the bottom is from the collection of Mrs. Gerald Walker.

octagonal. Circular boxes are not common, but are met with occasionally, as are also those of oval shape. Of the less practical fancy shapes there are the pistol pattern, the grotesque mask, one of each of which is shown in the illustrations. There are also several varieties of the lady's-slipper pattern.

None of those in pewter have been made to contain portraits or pictures of any description. In most cases the quality of the metal used is excellent. A cheap alloy consisting mainly of lead would have been useless for the making of boxes destined to be continually used, and worse than useless if designed to bear any raised ornament. The excellence of the hinges, especially in the specimens that have not been repaired, is worthy of notice, as they are fitted with the same amount of care that would be bestowed on a hinge made in a harder and more precious metal. It was of course essential that the boxes should not be too bulky nor too fragile—two points which also helped in establishing a high standard of quality for the metal employed in the manufacture.

The insides of many of the specimens show that gilding was often applied, and apparently covered with a transparent lacquer. In some more recent boxes the inside has been painted with gold paint to imitate the older method.

The standard of workmanship, whether the boxes were French, Dutch, German, or English, was like that of the material—a high one. Not one of the boxes illustrated bears any trace of careless, slipshod work. It is difficult to bring forward any evidence as to the place of origin. None of the boxes illustrated bear even the remotest trace of any maker's mark, either in the inside or on the outside. The reason for the absence of marks may be found in the thinness of the

material, much of the sheet metal being less than $\frac{1}{2}$ of an inch in thickness. One of the boxes shown herewith bears traces of a name, probably Ashberry, on the hinge.

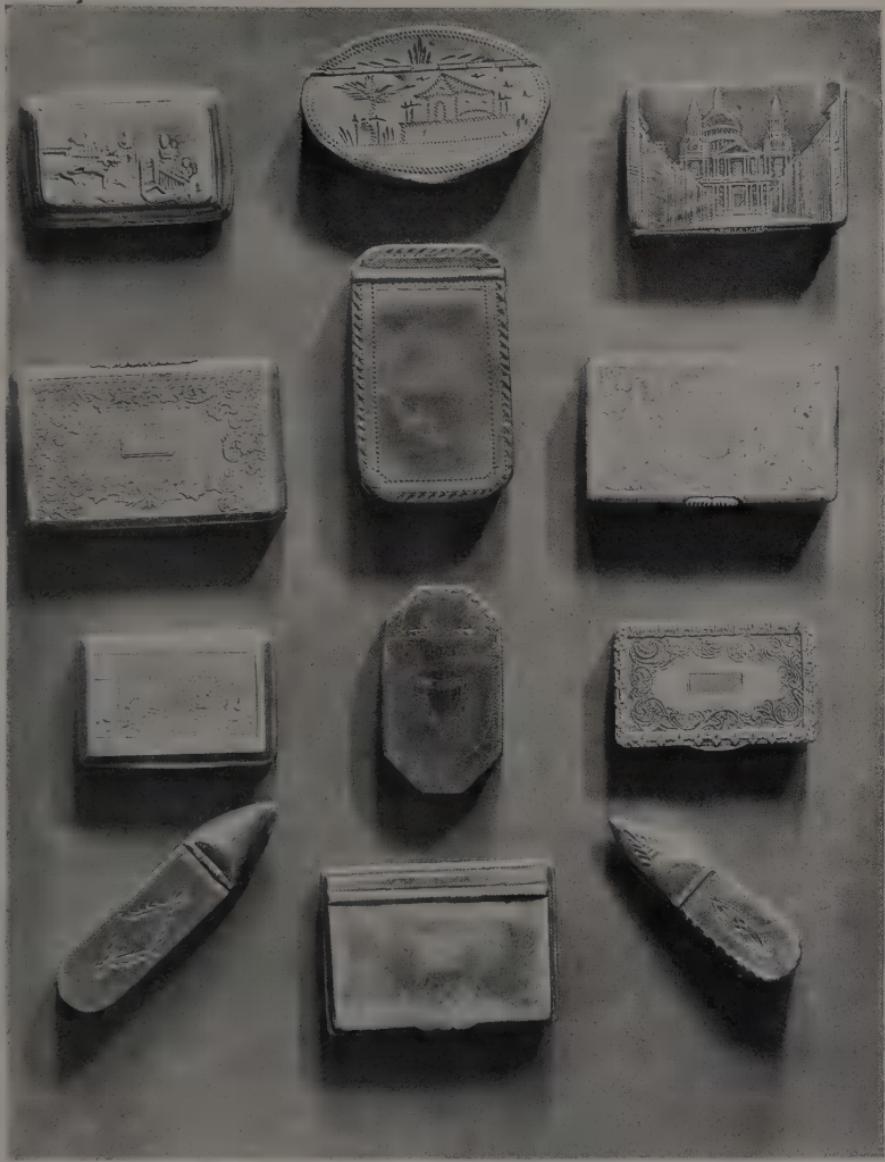
The methods of construction used in the manufacture of the boxes are quite simple. Where it was possible from the shape of the box to cast it in two similar sections, this course was adopted, the lid being inserted later. A practised eye will very easily detect the line of junction by the slightly different colour of the solder employed. Some of the rectangular boxes have their sides formed by bending up the metal to the required angle, and by the application of solder. In some the sides of the boxes are formed of separate strips of metal which have been ornamented by being passed through rollers, and impressed in the process with some running ornament or embossed scroll-work.

Most of the lids are strengthened by being flanged or by being thickened at the edge. The ornamentation of the boxes is, as a rule, quite simple, as it should be in so soft a material, and is in most cases done by mechanical means—rolled strips for the sides, panels stamped in very slight relief, or in some cases floral scrolls, as designs for the centre, filled in with engine-turned work.

Occasionally some lightly engraved work of a simple kind is found, but it rarely looks effective on a box after a long period of use.

Turned borders, consisting of incised lines filled in with chased patterns, are frequently found. On some boxes a panel or ornament in another metal is added, but the pewter always looks best by itself.

The bottoms of the boxes are generally plain, though in many the panel on the bottom is a replica



SNUFFBOXES.

(From the collection of C. F. C. Buckmaster, Esq.)

of that on the lid. The panels of ornament when added to a lid are often recessed below the rim, so as to save the design from undue wear and tear; and the same course is sometimes adopted in the case of small inserted panels in the sides.

In some of the ornamental panels which are so treated as to give the appearance of having been etched, the backgrounds show some faint traces of original colour, which was probably applied as a transparent lacquer to the box when first finished.

The subjects dealt with in the ornamentation are, as a rule, conventional scrolls and floral borders, with perhaps a basket of flowers or a hunting-scene as a centre piece. One of those illustrated has a representation of the Last Supper, while another gives a view of Ludgate Hill and St. Paul's. Of Scottish mulls a group from Mr. Churcher's collection is shown on p. 99. Some of these are of ram's horn with pewter mounts. The great maker seems to have been one Durie, but nothing more than his name is known.

Stone pots with pewter lids are a common feature in museum collections, where they naturally enough come in as pottery. The pewter collector will look at them from the point of view of the lids, and he will be disappointed. So many of the lids are missing or damaged, as was to be expected when the pots were so heavy and the lids so light and fragile. There are some excellent specimens in the British Museum with lids in good preservation, but they are in the main of foreign make.

One point of interest in the pot lids is that the method of fixing the pewter lids to-day is identical with that of five centuries ago. A small pit-like

depression in the handle receives, or is made to receive, a spur of the soft metal handle, and when once the pewter is soldered in its place, the handle cannot shift.

As early as 1536 haberdashers, just as the drapers of to-day, seem to have outstepped the apparent limits of their trade, and to have sold stone-pot heads, small salts, and goblets.

Perhaps the most uninteresting things ever made in pewter have been teapots and jugs. The only exceptions that can be made are the instances in which, as in the case of salt-cellars and candlesticks, the pewterers frankly copied the silversmiths' patterns.

The best specimens from the point of view of material and workmanship are rather late and are marked Ashberry metal.

Some of the eighteenth-century jugs have passable bodies and handles, but the teapots are abominations. That they were popular is a fact, and some have come down to our own day, and their descendants are equally ugly.

In fact, nineteenth-century teapots and jugs are beneath the notice of the serious collector, for they have all the bad qualities of their predecessors and many of their own, the chief of which are in the lids and the handles. There is not the slightest attempt at any balance in the design of the handles as compared with the spouts.

Some very curious shapes are still made in pewter, known as Dutch teapots.

Some of the eighteenth-century jug handles are very uncomfortable to the touch, being rough and unfinished. The reason for this is that the wicker covering has come off, owing to wear or ill-usage.



EARLY SALT-CELLAR AND A JUG.

(*From the collection of Captain Young.*)



SALT-CASTERS.

(*From the collection of W. Bruce Wallis, Esq.*)

Whipcord may be wound round as a substitute, to the improvement of the appearance of the handle.

Occasionally copies of the Portland Vase are met with in pewter, of rather unusual quality, in the form of a teapot. It seems an unsatisfactory adaptation of a cameo glass vase of the third century, and there is nothing really artistic in the teapot, but it is a curiosity and for that reason may be worthy of mention.

Rather more than 90 per cent. of teapots called pewter will be found to be Britannia metal, and of the remainder several will be found to be of the alloy known as Ashberry metal. A teapot of pewter was credited with some subtle influence on the beverage to be brewed in it, even as a pewter tankard was supposed to be the ideal vessel to contain a pint of mild and bitter, or a modicum of dog's nose. The supposed virtue of the pewter probably lay in its power to withstand the rude jostlings of kitchen and parlour life, and the same may be said of the pot-house tankard. They could be used, and were used, as effective aids in arguments.

Punch-ladles are in every respect exact counterparts of those made in silver, and are often found with whalebone handles.

Ladles of German origin, probably for domestic use as dippers, and for soup, are larger altogether and have shorter and thicker handles.

Tankards are of infinite variety, both as to size, shape, and ornament. Many so-called tankards are measures with lids, and the official stampings with dates of various years in succession as a rule should decide the matter. Tourists occasionally bring home from abroad measures stamped with Government stamps, and engraved $\frac{1}{2}$ litre, imagining that they

have secured a veritable treasure. Such measures are made by hundreds to-day, and are in common use wherever the metric system is the system of the country. If ever the litre is accepted over here, half pint and pint pots will at once become rarities to be added to collectors' hordes.

German tankards are commonly slightly less in



BARREL-SHAPED BEER-JUG.

(From the collection of Walter Churcher, Esq.)

diameter at the top than they are at the foot. The lids are domed in most cases and the thumb-pieces are massive. Sometimes they are out of all proportion to the size and weight of the lid.

Tankards are often very dirty inside, and beneath the deposit there may be concealed a fine Tudor rose or a double-headed eagle, or some other device.



WATER VESSELS FROM THE SOUTH OF FRANCE.

(From the collections of Miss Wheble and the late F. G. Hilton-Price, Esq.)

Some specimens have been spoilt by the addition of later feet.

Scandinavian tankards have perfectly cylindrical sides as a rule, and are left quite plain. Occasionally a little ornament in relief is found on the handles.

Frequently flat-topped or slightly domed tankards have a coat-of-arms engraved, or else a coin, or a pewter cast of a coin, in the centre.

English tankards of the reigns of George IV. and William IV. and Victoria have but little interest to the collector, unless he wishes records of the names of inns and taverns.

The shapes were on the down grade and had a tendency to follow the lines of the corresponding vessels made in Britannia metal.

In the course of his searches a collector may expect to come upon curious things even in a prosaic metal such as pewter. He need not be astonished by their unusual or strange forms.

A vessel in the form of a square-toed shoe (or was it a hot-water bottle?) was shown at Clifford's Inn in 1904, and was claimed by the owner to be a shoemaker's sign.

The same exhibitor lent a milk-jug in the form of a cow. It was a figure of some size, 16½ inches long and 9 inches in height, and of some capacity. The maker's name was Michel Pechel, a silversmith of Augsburg, and the cow was made as a wedding-present for Ignatz Muller and Xaver Alber.

The late Sir F. Dixon-Hartland had a ship in pewter, with all its sails and rigging. It was intended for use as a liqueur-bottle, to be passed round the table, the tap being contrived in the stern post. Pewter is hardly an ideal metal for keeping liqueur in

for long, but perhaps the rule was that none should be allowed to remain.

Salt-cellars in the form of dogs are quite uncommon, but the photograph on p. 221 will show that such things have been made in pewter. In later times swan salt-cellars were made.

Maces in silver, corporation and otherwise, are quite commonplaces, but they were made in pewter and of a very unusual form. The head of one such mace was a crescent moon, wedge-shaped in section, with a grotesque mask on the front where it was thickest. There were three of them in the set, but the original use of them was unknown to the then owner. The stems were too thin and weak, and had been strengthened by the addition of a collar made of thin fleur-de-lis soldered round the stem (*vide* p. 229).

Pewter maces of some interest were carried by the mutes at the funeral of the Iron Duke in 1852. They were quite plain black wooden rods, with a knob at the lower end, a band of pewter half way up the handle, and a head representing a phœnix rising from its ashes.

Mr. Buckmaster has a small three-faced figure, said to be a portrait of Queen Elizabeth, which was the top of the wand of a tipstaff. It has now been converted into a seal.

As another variety of mace, the wand carried by the beadle of the Pewterers' Company may be cited as an instance.

Pilgrim-bottle.—A large heavy bottle (H. 12, D. 9½, 6½) with handles and chains and a screw-top, called by this name by the exhibitor, was on view at the Clifford's Inn Exhibition in 1908. It was engraved "*Bromshot, 1658.*" On either side of the body was a medallion with indistinct legend. On one side the



MACE.



BELT.

(From the collection of H. J. Elliott, Esq.)

medallion has flanking it "RP—CO," and on the other "CO—RP." It will be found illustrated on p. 233.

From the shape it would seem to have been a powder-flask, for by 1658 the craze for pilgrimages had cooled. Moreover the weight of the 'bottle' was too much, even when empty, except for a very sturdy pilgrim.

Costrels, or pilgrim-bottles, were made of earthenware, and specimens may be seen in museums. There are several in the Guildhall Museum.

Another curious type of article sometimes found is that called in French *gut*. The body is bottle-shaped, of some considerable capacity, and the screw-top is fitted with a ring. By means of this ring the vessel was lowered down a well so as to cool the contents, usually wine. They are very often found in a very battered condition, owing to their having come in contact with the sides of the well. Of three specimens known to the writer, two had been dredged up from wells, both, too, in the South of France. One of them had been repaired with a brass base, to replace the earlier one in pewter, and was fitted with brass rings.

The word *gut* is probably derived from the Latin *guttus*, a narrow-necked vessel, used by Pliny, Juvenal, and other writers. In the Saintonge patois the word is spelled "*got*."

Among specimens of German pewter there will always be found some of the hexagonal vessels, with screw-tops and rings to serve as handles. Some are found with spouts and others without, and herein is a possible clue to their exact use.

Those with spouts were used for containing *must*—the thick rich syrupy substance, highly intoxicating, left in a vat after the clear wine has been drawn.

The spouts are usually found fitted with lids, either screwed or hinged.

The spoutless kind are by some said to have been for carrying food, in the same way that enamelled or tin-plate vessels are carried by workmen of our time; but from the nature of the engravings found on them in some cases, there is no doubt that they were wedding-presents—to a couple, not to a single member of the pair. They are, as a rule, more highly ornamented than the wine flasks—sometimes all six faces of the hexagon being decorated, sometimes only the alternate faces being so treated. Sometimes four only of the six faces are enriched with ornament. The illustration on p. 95, of hexagonal section, has four sides ornamented and two plain. It is Nuremberg work, dated 1673, and has an iron handle. The ornament is mainly engraved ribbon-work issuing from a knot placed between two coats-of-arms. (H. 11½, D. 6.)

Some have maintained that these articles were intended to hold the personal effects, such as jewellery or cash, that a bride took with her when she left home to be married. In any case such vessels were in great request, for they are found with dates from 1660 down to 1840.

A prayer-slab (9 × 8) containing the following prayer—

“Dass sey mein letzter Wille
Gott drück das Siegel drauff
Nun wart'ich in der Stille
Bis dass ich meinen Lauff
Durch Christi Tod Vollende
So geh ich freudich hin
Und weiss dass ich ohn Ende
Des Himmels Erbe bin”—

was lent for exhibition at the Pewter Exhibition of 1904.



A PILGRIM BOTTLE.

(*From Branshott, Hants.*)

A clock-face in pewter will seem to many a strained use of the alloy, but there have been such things and they may be found again. The one known to the writer was of the usual "grandfather" shape. In the semicircular part over the dial proper was a relief representing the Holy Family. Immediately above the XII there was an eye, with a garnet or other red stone, set in the pewter. In the corners of the face the ornament was partly relief work and partly pierced with gold and coloured background. The central part of the face contained the "Annunciation" in low relief, and the whole of it had probably been painted at one time. Its dimensions were 15 inches by 11 inches.

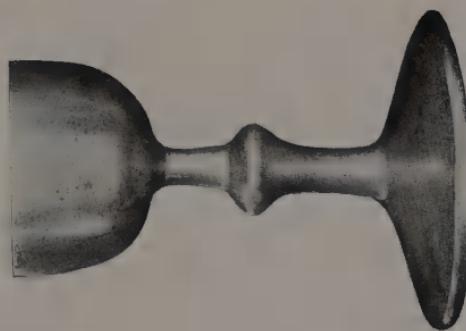
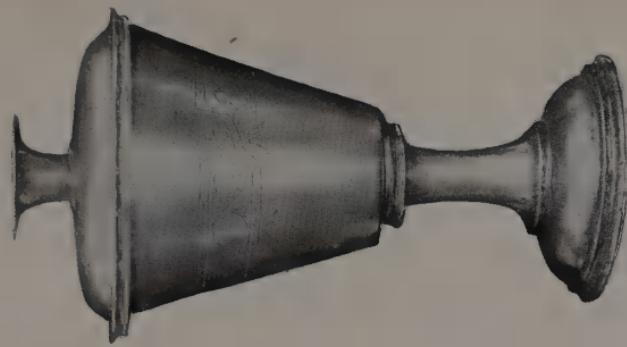
Sets of plates called motto plates are sometimes to be found. The set consists of six plates inscribed as follows :—

- " 1. What is a merry man ?
- 2. Let him do what he can
- 3. To entertain his guests,
- 4. With wine and merry jests.
- 5. But if his wife do frown
- 6. All merriment goes down."

The set from which the above lines were copied was dated 1702.



TYPES OF THUMB-PIECES.



THREE CHALICES.

(*That on the right, similar to one of Elizabethan date 1575 at Sandwich, Kent, is from the collection of A. F. de Navarro, Esq.*)

IX

**CHURCH
PEWTER**

CHAPTER IX

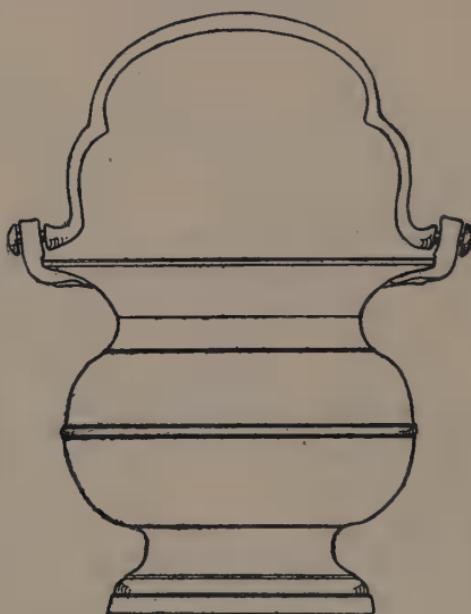
CHURCH PEWTER

IN the search for pewter the collector will be sure to be shown much that will be called Church pewter. But he must be on his guard and remember that he will not meet with much ordinary church pewter before the time of Elizabeth. This must not be taken to mean that it was not in use, for injunctions as to the non-use of pewter chalices show that it had been so used. Pewter was forbidden at the Council of Westminster in 1175, but chalices and other plate seem to have been in use in 1194, when the church plate had been requisitioned to make up the sum required to ransom Richard I., and similarly at other times of stress, for the metal was allowed to be used when gold or silver were not obtainable. It was distinctly permitted in France by the Councils of Nîmes of 1252, and of Albi of 1254.

Of the *burettes*, or small pewter bottles for the sacramental wine and for water, which came into use in the fourteenth century, no one is likely to meet with an example except in a museum, and that too but rarely. They were known under such various names as *pochon*, *pitalpha*, *vinateria*, *canette*, *chaînette*.

Bénitiers, when made to be moved from place to

place in a church, were made of pewter, so too were the *aspersionsia* for ceremonial use, the sprinkler in the latter being also of pewter, and perforated with tiny holes so that the sprinkler might take up a small quantity. These *aspersionsia* were certainly made in pewter till the end of the seventeenth century, and no doubt later instances could be found.



ASPERSORIUM

Spanish Workmanship.

(From the collection of R. Martin Holland, Esq.)

Of the portable *bénitiers* for private use, which seem mostly of seventeenth or eighteenth century, there is no lack, and most of them seem to hail from the North of France or the Low Countries. They were often painted and gilt, and from the finish of the majority seem to have been intended to be so

decorated, the metal being left somewhat rough. Some of the plain ones were much more carefully finished.

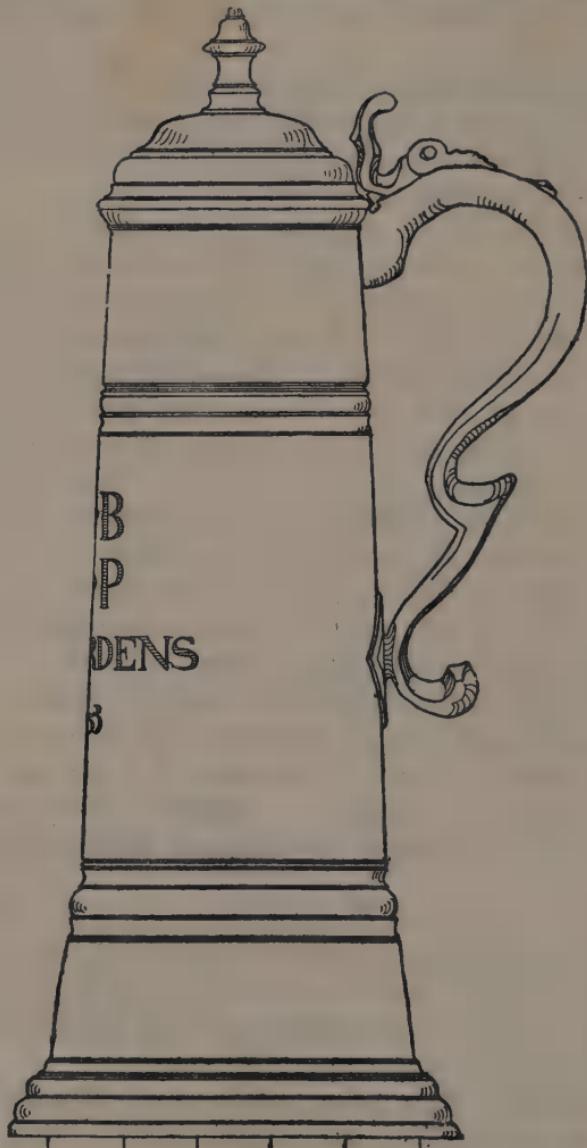
When the property of the monasteries was confiscated in 1537 it is noteworthy that very little pewter was scheduled, and that little was in the main for domestic purposes.

Silver flagons for sacramental use were first made in 1602, and some of these, tall and with straight bodies, are to be found at New College, Oxford, 1602; Brasenose has some 1608, and there are some at Salisbury Cathedral of 1610. These silver standing pots, or stoups, as they were termed in the Canon of 1603-4, were almost at once copied by the pewterers, and the shape persisted with but slight variation for some considerable time. References may be found in most of the excellent accounts of county church plate. But it may here be added by way of protest that the way in which sacramental plate, even though of pewter, has been sold out of the churches by unauthorised persons, and without the farce called a faculty, is nothing short of scandalous. If the plate has been church plate and used as such, so it should be allowed to remain. Almost every collector now has some specimens of flagons, chalices, and patens.

One collector in Shropshire came upon church plate that had thus been removed from its proper home or resting place, and after having had it most carefully restored, returned it to the building from which it had been wrongfully removed.

The flagons were quite plain at first, with flat cap-like lids, broad bases, and simple handles. The next stage was the addition of a knob to the lid and a few mouldings to the base. In the next stages rather

ugly spouts were added, and the handies began to



COMMUNION FLAGON, EIGHTEENTH CENTURY.

(From the collection of Dr. C. Tait.)



BALUSTER-STEM CHALICES.

(From the collection of A. F. de Navarro, Esq.)

approximate to those of the domestic tankards, some even finishing off with a sham whistle. Then the lids began to grow taller and taller, the handles began to be broken curves, and ornamental mouldings were piled on, till the seventeenth-century grandeur and simplicity were entirely lost.

Scottish Communion pewter, which was used more recently than in our churches, and still is used, was on the whole more simple and restrained, and the specimens of the first few years of the nineteenth century have a dignity that is lacking in English contemporary work. They resemble rather the earliest English flagons, with inverted saucer-shaped lids, and are plain with the exception of a band or fillet midway up the side, and some slight mouldings at the foot and round the rim.

There was a flagon on view at the second Exhibition of Pewter held in Clifford's Inn Hall in 1908, which was as perfectly finished as though it had been silver. It was a pleasure to handle it and examine the workmanship. Some of the Scottish chalices are extremely handsome pieces, more especially those with the covers.

Font-basins are occasionally offered by dealers, but they are more likely to be domestic basins. There is one at the Church of Marston Morteyne, Bedfordshire (D. 13 $\frac{3}{4}$), which by some has been ascribed to Puritan times, but from the marks on it, it would seem to be an eighteenth-century basin, probably ordered to replace a pewter predecessor. Such font-bowls were in use after the wholesale damage to and destruction of fonts in the seventeenth century, and they are mentioned in churchwardens' accounts as late as the end of the eighteenth century. There is a good specimen at Lavenham, Suffolk. Many of

these so-called fonts were merely basins, or *lavabos*, for the celebrant's ablution before consecration.



YORK FLAGON.

(From the collection of R. Martin Holland, Esq.)

Specimens survive in the West Country and have been secured by alert collectors.

LATE TYPE OF COMMUNION PLATE.

(From the collection of A. F. de Navarro, Esq.)



A font-basin of Dutch manufacture, mounted in a swinging support, is shown on p. 87. The ring portion of the bracket, which encircles the basin, was of brass, very elaborately worked with engraved ornament, mainly grotesques, and bears a date 1611. The basin came from a church in Dordrecht.

A large font-basin, presumed to be of Elizabethan workmanship, and dated 1566, was exhibited by Mr. A. F. de Navarro at the second Exhibition of Pewter in Clifford's Inn Hall in 1908. It was engraved on the inside.

The little cruets marked on the lids with A. for *Aqua* and V. for *Vinum*, are frequently to be met with, and it is to be feared that as they are in great request among a certain class of collectors, the demand has created a supply. It is probable that, as in the case of porringers and spoons, there are quite as many now, if not more, than there ever were in actual use.

Pepper-pots are often found cast from the same moulds as far as the shoulder.

Wafer-boxes are also met with sometimes, and still more rarely chrismatories. In both of these there is need for special vigilance on the part of the buyer.

Sepulchral plate, *i.e.*, plate used for interment with deceased ecclesiastics in place of the more precious, seems to have been of very common material, probably lead, judging



CHRISMATORY.

(From the collection of A. F. de Navarro, Esq.)

from the condition of the generality of specimens. There was one lent at the Exhibition of Pewter at Clifford's Inn in 1904, which was probably not genuine, having been made quite recently, and there was one lent in 1908 of the thirteenth century, from a tomb in Hereford Cathedral. This was probably lead, but it was in such a precarious condition that handling was difficult and dangerous. It was right as far as its shape was concerned.

Patens are of two kinds—the small kind found as lids to chalices, and the larger kind, some eight square inches in diameter, often larger, especially in Scottish examples. They are often found with the name of the parish on the rim, a fact of interest which can generally be verified without much trouble. Two good and perfect specimens known to the writer are inscribed, the one with punched letters, "The Parish of Little Barton," and the other with the rim engraved "St. Michael Queene Hith, 1685."

Sometimes the patens were made with feet, and the genuine specimens are always interesting. Many of them are entirely without marks, especially those found in the West of England. One known to the writer is still in its own parish church. It is small, $7\frac{1}{2}$ inches in diameter and 3 inches high. Many of these patens have had feet added to them, some quite recently, to meet the demand for church plate, and many dishes on feet are called patens when in reality they are domestic in origin. They have been called—perhaps not seriously—Cromwellian cheese-dishes, and some are obviously French and look more like cake-dishes or cake-stands.

This addition of spurious feet is sometimes found in the case of old bread trenchers. These were made of thin metal designedly, for the makers knew



COMMUNION PLATE FORMERLY IN USE AT ENNISKILLEN.

(From the collection of C. F. C. Buckmaster, Esq.)

that these useful articles would lie flat on tables when in use. When placed on feet the disks of metal are found to be too thin to bear up even their own weight ; and the result is the outer circumference is deflected till it is considerably below the general level of the rest of the trencher.

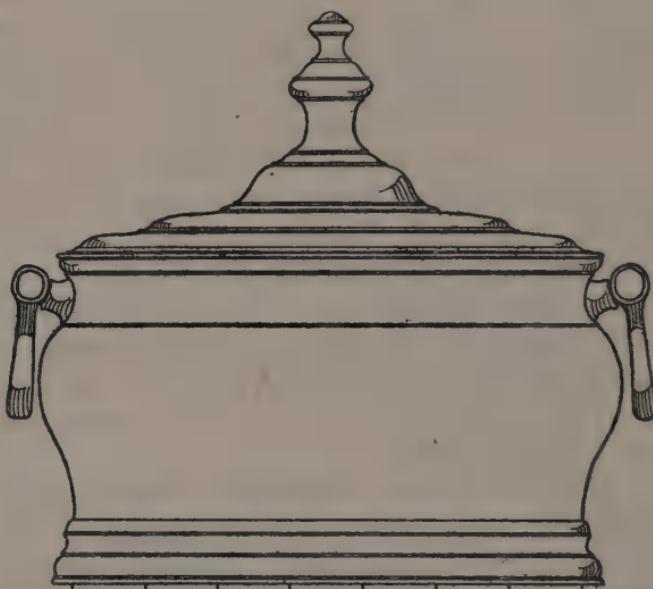
The City Companies had large stores of pewter. At Pewterers' Hall in 1550 there was a good stock of pottle and of quart pots, of stope pints and some half-pints, salt-cellars with and without covers, and a garnish of dishes, platters, chargers, and saucers.

The Goldsmiths' Company ordered pewter plates and dishes at various times in their history. In 1601-2 the Merchant Taylors' Company in an inventory had nine great chargers, twelve 5 lb. platters, four dozen 4 lb. platters, two dozen and ten 3 lb. platters, three dozen 2 lb. platters, four dozen sallet dishes, five dozen plate trenchers, three dozen pie-plates, eight dozen and five saucers, and two dozen pottle pots ; and eight years later they seem to have bought nearly as much.

Of civic and other corporation pewter some is occasionally met with, and at one time must have existed in large quantities. Judging from the number of plates with the arms of the Corporation of Yarmouth, the inference to be drawn is that the Corporation had an enormous quantity of pewter plates, or else that some one is using the stamp with the arms of the borough in an enterprising but illegitimate manner.

Many of the colleges at Oxford, and some at Cambridge, have a few specimens left of their former stores. Worcester College has some marked "P.L.", *i.e.*, Provost's Lodging, the name still in use for the official lodging of the Head of the College. Queen's

College has a fair amount, mainly hot-water dishes and plates. New College has some very interesting pewter which is not generally shown. It was exhibited by Mr. H. G. Moffatt at the first Exhibition of Pewter held in 1904 in Clifford's Inn Hall, and consists of some seventeenth-century pewter that belonged to the College, viz., a candlestick with



HANDED DISH WITH COVER.

(*From the collection of the late J. Algernon Bastard, Esq.*)

a dodecagonal base (a somewhat unusual shape) bearing the arms of the College. With this was a much earlier plate, probably fifteenth century, resembling a paten, with very deep circular depression, with the arms of the College in five places in all. It is satisfactory to think that after an absence of many years this pewter is back again in its old



CHURCH FLAGON. SEVENTEENTH CENTURY.

(From the collection of T. Charbonnier, Esq.)



COMMUNION PLATE FROM SILVER SPRINGS PRESBYTERIAN CHURCH,
PENNSYLVANIA, U.S.A.

home, and that it now is, and in future will be, carefully guarded.

Some years ago in some building alterations at All Souls College, Oxford, a disused drain was opened, and in it was found quite a small hoard of pewter from the seventeenth century onwards. A few of the pieces were stamped with the College arms, and some makers' marks were identified, which so far have not been found elsewhere. This may mean that the pewter was made locally, or brought from elsewhere. One or two of the pieces were of London manufacture.

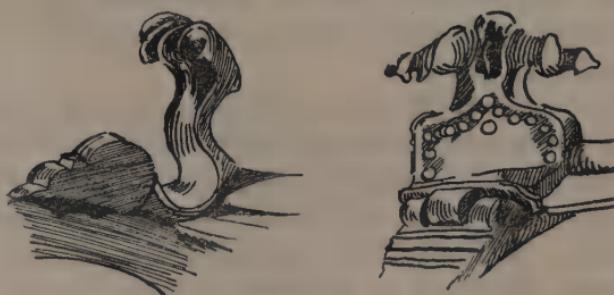
The Fishmongers' Company, London, still use pewter plates at the banquets at which venison is served. The plates are dipped into boiling water to warm them just before they are required. Most of them date from about 1760, having been made by Thos. Swanson, the successor of Samuel Ellis, whose mark is on some of the plates. When a boy at school at Merchant Taylors'—then opposite Messrs. Truscott's printing works in Suffolk Lane—the writer used to go for dinner to the Bay Tree Tavern in St. Swithin's Lane. In the grill-room there the chops and steaks were served on pewter platters—quite flat with moulded rims. These were dipped by the cook into hot water when the meat was ready, and the water left on the platter constituted the gravy.

Pewter was used regularly by the various Inns of Court, and it was for a long time a kind of tradition that the Inns of Court, on giving up their silver plate to further the cause of Charles I., were graciously allowed to have pewter of the same shape and with the same hall-mark as evidence of the loan of the silver, and as a pledge of its eventual return.

At the second Exhibition of Pewter held in Clifford's Inn Hall, in May, 1908, there was a hot-water plate that belonged formerly to the Benchers of Gray's Inn. It was of very fine workmanship and in perfect condition, but of comparatively late date, with the touch of CARPENTER AND HAMBERGER (No. 1066 in "Pewter-Plate") surcharged with the name SWIFT. It is the only instance the writer has met with of marks being thus surcharged. One John Hamberger became a yeoman in 1794, and one W. Swift, perhaps his successor in the business, in 1809.

When Clifford's Inn was a legal society it was a rule that each member of it was to pay 13d. for vessels of pewter, and was obliged to have in the kitchen two plates and dishes for his own use.

There were similar regulations at the neighbouring Society of Staple Inn. Some of this pewter still survives—some in private hands and some in the Guildhall Museum. Mr. W. Churcher has some with the inscription ^{Pr.} Ex. I.K. dono. This was the gift of John Kock, president of the society in 1716, and bears the crest of the Inn, viz., a woolpack.



TYPES OF THUMB-PIECES. |

X

THE
DECORATION
OF
PEWTER



THE PIRLEY PIG.

(*The property of the Town Council of Dundee.*)



DECORATED SALVER.

(From the collection of Colonel A. G. Balfour.)



THREE EAR DISHES.

CHAPTER X

THE DECORATION OF PEWTER

PEWTER owes its chiefest charm to its soft grey colour and the patina that lapse of time alone can give to its surface. English pewter, as a rule, has been left quite plain and unadorned, and this is almost a characteristic of it in its best period. Scottish pewter was also left plain, and of the specimens now extant in museums and elsewhere in that country, only two pieces survive which were originally decorated, viz., the "Pirley Pig" (*vide p. 263*) and a basin or bowl in the Smith Institute at Stirling, figured in Mr. Ingleby Wood's book.

Foreign pewter was frequently decorated with ornaments of various kinds, and the mere presence of decoration on an article will generally indicate a foreign place of origin.

In arranging a scheme of ornament for his pewter-ware, a workman had plenty of choice as to the means to be employed. He could make his moulds, if money and time were no object, as elaborate as he wished, and the moulds, when once completed, could be used again and again. In this way the pewters of François Briot and of Gaspar Enderlein were made and after being put together, were finally worked

over by competent chasers from the front, and all traces of joins and seams removed.

So, too, the delicately modelled plates known as Apostel-teller and Kaiser-teller were made in moulds and finished with great care afterwards. There is a mould in the Grassi Museum, Leipzig, which would allow of a thick casting being made ; and it would seem as though these plates were cast very thick, and that then, after the surface had been completed satisfactorily, they were turned down in a lathe to the required thinness. Sometimes the turner was too zealous, and left such a very thin shell by way of a backing to his modelling, that the heavy centre has broken away from the rim.

Any specimens of these plates that show signs of coming to pieces can easily be reinforced by the addition of pewter to the back, but the metal added must be of a very low melting-point or the safety of the older plate will be endangered. It is expert pewterer's work.

It has sometimes been asserted that these decorative plates were never intended for use, but merely to be used as *pastiches* for ornament. They may have been, and it would account for the fact that they are occasionally found made of an alloy of so low a class that they seem to be lead rather than pewter. It may be that the lead ones are modern forgeries.

Many of the plates and trays figured in Demiani's monumental work on "Der Edelzinn," especially those of Nicolaus Horchheimer, seem to have been cast with very shallow relief, so shallow that the relief looks as though the mould had been etched. A study of the edges of the scrolls and arabesques confirms this view.

Some pewter has the appearance of having been



DISH WITH CAST ORNAMENT.

(From the collection of Mrs. Behr.)

cast from models in *repoussé* work, and of having been subsequently worked up from the front. The dish on p. 266 is a combination of casting and *repoussé* work. Roughly cast work with a tooled background looks extremely handsome.

Another means of adding ornament to a surface is by stamping or by rolling. Most of the delicate work to be found on such small things as snuff-boxes is done in this way. The metal was rolled out between rollers and then cut up and joined up with great care. It is so thin in most cases that were it not for the octagonal form given to them they would never have survived the lifetime of the first owner and user. Much of the modern so-called pewter is apparently rolled and then soldered together.

Engraving with a burin was also done on pewter, and as a rule overdone. The plates with the engraved scenes after Hogarth's pictures in the Victoria and Albert Museum, South Kensington, are examples of the engraver's skill, and a warning as to what not to attempt. The surface is so cut about with lines and shading that there is no chance for the beauty of the metal to appear, and the general effect obtained is that the dirt in the cuts seems the chief thing in the plate.

There is no possible objection to a well-engraved coat-of-arms on the edge of a plate, but the effect, if badly done, is distressing.

Etching, too, has been done on pewter, but specimens are rarely met with to-day. The effect is very pleasing, and the roughness of the dull background throws into pleasant relief the brighter portions of the design.

Chasing is also possible, but requires a hard alloy

upon which the chaser may work. The chasing tools sink in far too deeply in a soft alloy and make high ridges on either side of the groove that is made, and the removal of the burred ridges has a tendency to make scratches. On a hard alloy the chaser may work quite easily and comfortably, either by outlining work, or by chasing the main lines of a scheme of ornament, the details of which are to be filled in by punches or stamps.

The tray on p. 273 is entirely decorated by means of seven stamps, viz., a tiny *fleur-de-lis*, a star of five points, a female figure $\frac{5}{16}$ th of an inch in height, and a punch producing six radiating wedges, another producing two concentric circles with a rim of tiny circles or beads, a bordering punch giving a segmental curve, also with radiating wedges, and a diamond-shaped punch with lattice-work pattern.

Pointille ornament is also effective, and though slight, stands wear and tear very well. It is usually bounded by plain lines, and these help to accentuate the prick marks of the tool.

Repoussé as applied to pewter requires care, and if overdone is bound to mar an otherwise good design or shape. Some cast work is cast very hollow, e.g., some of the platters which are said to bear the device of François I., and is given the appearance of *repoussé*.

As a rule *repoussé* in the forms of bosses, &c., is a modern addition to older work—mainly to attract the eye of the buyer. Much Tyrolese pewter, otherwise good, or at any rate inoffensive, has been mangled by the *repoussé* worker to make it appeal to the average tourist.

Pierced work done deliberately is not common, and in the best specimens is kept quite simple. In cruet-



DISH WITH STAMPED ORNAMENT.

(From the collection of A. B. Yeates, Esq.)

stands the thin metal has been cut out or punched out by being passed through rollers. In porringers the pattern is obtained directly in the process of casting, while in pierced-work proper the pattern has been set out with compasses and then cut out or filed out, a laborious plan, but giving good results, especially when the metal was fairly thick. An oval tray (15 inches by 11 inches), with a pierced-work fence all round, and good handles, was exhibited at Clifford's Inn Hall in 1908.

Occasionally large flat dishes have their handles relieved by a design pierced in them.

In most cases the work, when pierced, is touched up a little with a graver, and in this way the *motif* of the design is accentuated.

What is known as wriggled work is perhaps the commonest and the most effective way of decorating pewter. It is quite easy to do, and it has the advantage that very little metal is removed from the object to be decorated, as compared with the amount removed by each separate cut made with a graver. The method is as follows: The workman takes, say, a flat tool, say an ordinary carving chisel, $\frac{3}{16}$ th of an inch wide, or a flat scorper, and holding it at angle of 45 or 50 degrees, rocks it from side to side, and at the same time forces it away from him along the line he requires it to move. If the rocking be regular the pattern obtained will be the same, but will vary according to the width of the tool that is used, and also according to the acuteness of the angle at which it is held with reference to the work. If held quite vertically, no rocking motion or wriggling work is possible, and the motion, if continued, would result in a hole being bored in the plate. If, again, it is held too horizontally, it will slip on the surface and

make scratches or gashes. Silver-plated teapots are adorned, or disfigured, by the same method. The tool used may be straight-edged like a chisel, or it may be round-nosed, or again it may be ground on the skew. Different results, too, may be obtained by reversing the tool, and, at the same time, modifying the angle, and also the rate of the rocking motion.

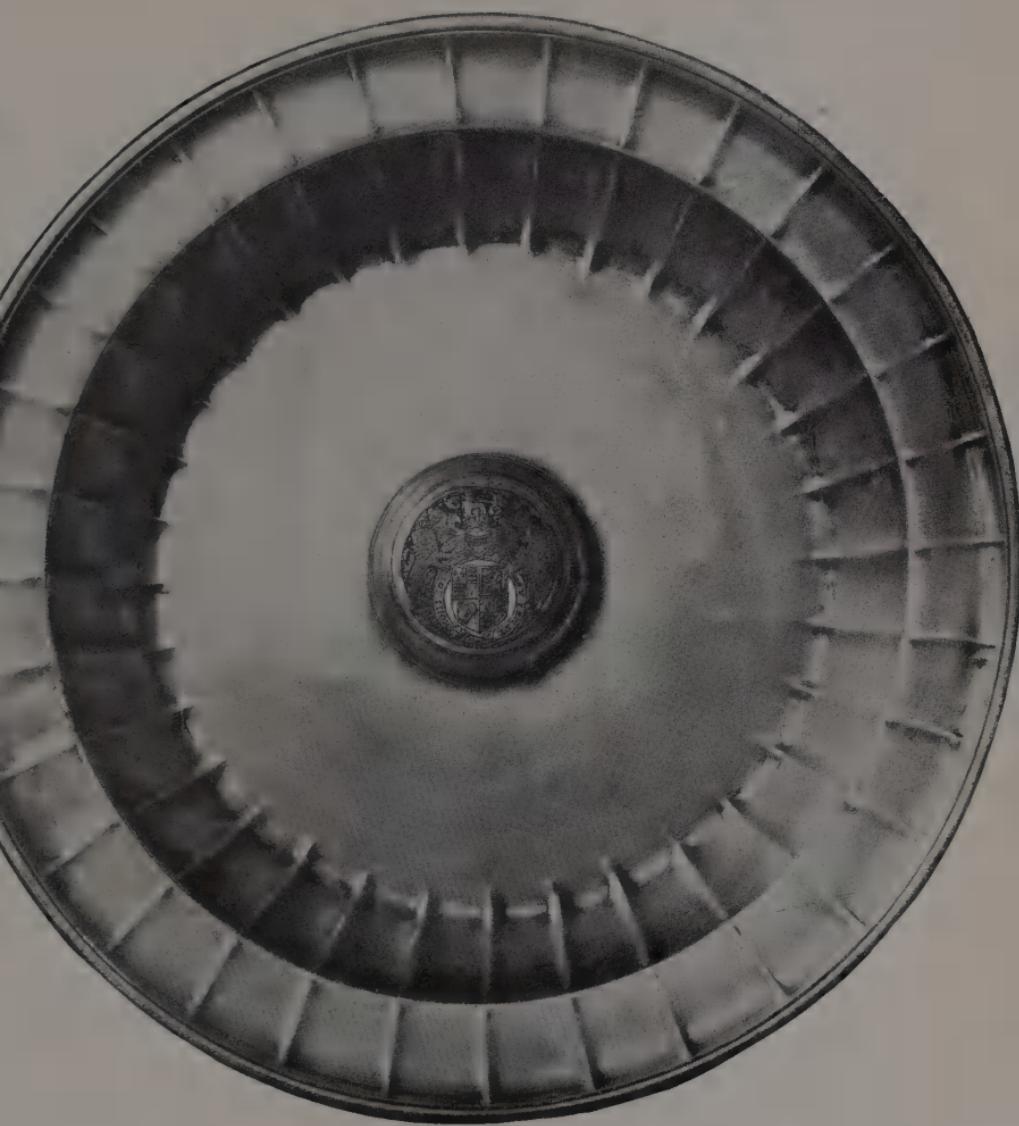
Some pieces of ceremonial pewter, such as rose-water dishes, have central bosses richly enamelled. There are four such dishes, used as alms-dishes, at the Church of St. Katharine Cree, London, E.C. They all bear the arms of King Charles I., and are dated 1628 — the date of the rebuilding of the Church. The rims are quite plain, and the only decoration, besides the centres, are plain lines radiating from the centre to the rim, chased from the back, and standing up clearly in the otherwise flat bowl.

In one dish the enamelled centre bears the Royal Arms of England with C.R. at the top ; in another are the insignia of the Coronation, viz., the Sceptre and the Sword of State, arranged in saltire, with palm leaves. In the four spaces thus contrived are :



1. C.R. and a regal crown,
2. A rose, crowned,
3. A thistle, crowned,
4. A harp, crowned.

On the third dish, the boss bears the Prince of Wales's feathers and the letters C.P. The fourth dish of the set has a double rose in the boss, but the dish has unfortunately been silver-plated. These bosses are apparently made of Dutch metal, and are affixed to the pewter. Another fine example, a little later,



ALMS-DISH FROM THE CHURCH OF ST. KATHARINE-CREE, E.C.

as it is known to have been one of a set of six supplied to Charles I. in 1642 when at York, is ornamented with lenticular bosses. It has also a fine boss with enamel in the centre (*vide p. 33*).

In the Victoria and Albert Museum there is a large dish with a central boss of grey Limoges enamel, and at the British Museum there is another with a blue Limoges enamel—a portrait of Henry IV.

Some articles made in pewter were enamelled, or rather lacquered, all over with a thin transparent lacquer, generally a blue, and then passed over to an engraver, who, by engraving his design with shallow and spoon-shaped cuts, displayed the grey metal underneath as though it were a decoration on the blue ground. Tea-caddies and cruet-stands were decorated in this way, but the lacquer seems to kill the colour of the pewter. Those made to-day are usually sent out japanned. Paint pure and simple was applied to such things as tobacco-boxes. What the design on the paint was is likely to remain a mystery, for most of the specimens have been denuded of the paint so that their value as pewter may be enhanced. As pewter, they are, as a rule, poor in quality, and are much more like lead. Gilding was often applied to any specimens of plates that were to be treated as merely decorative, such as the Kaiser-teller and the Apostel-teller.

In France, gilding was confined to Church plate, but was, later, in the reign of *le Grand Monarque*, permitted in the case of domestic pewter, after the silver plate of his subjects had been impounded.

In England, gilding was prohibited, except in the case of small objects given away as presents, and not exposed publicly for sale.

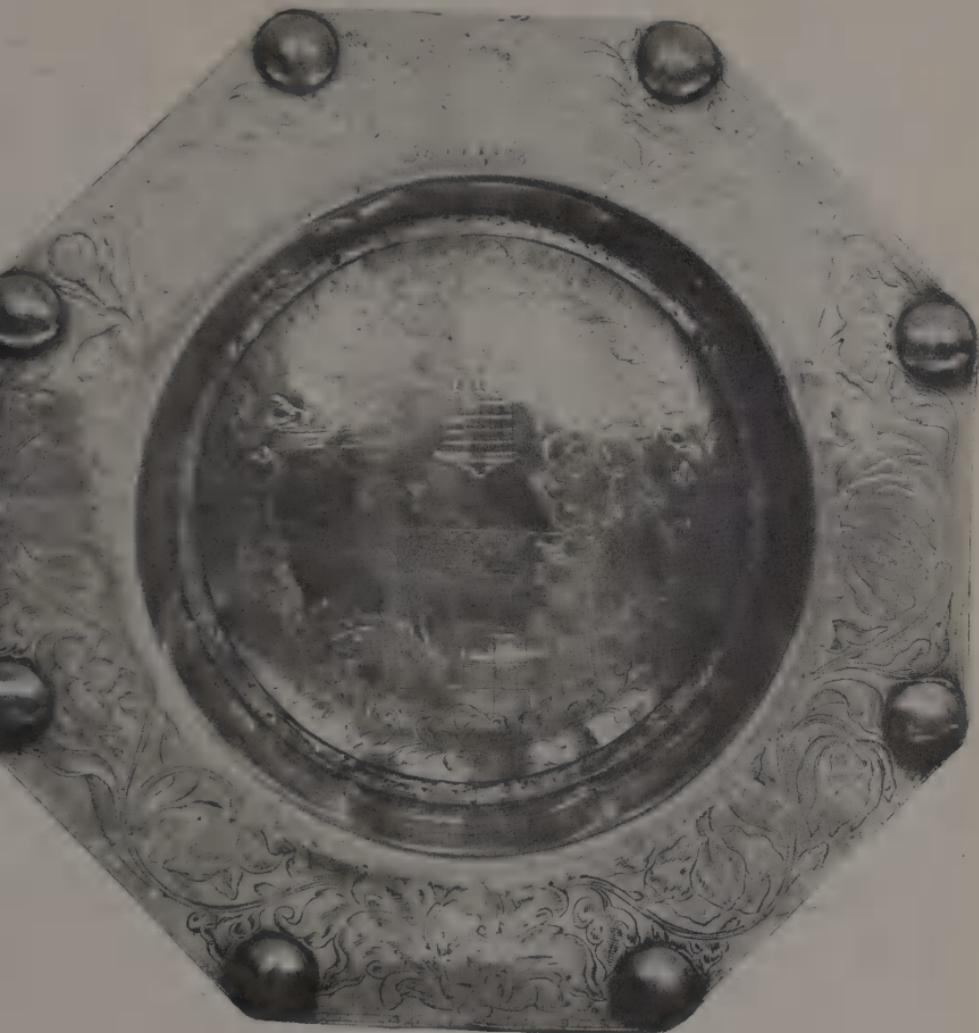
Painting on pewter was allowed in certain cases, more especially the ornaments which were applied to furniture and affixed to beams and rafters.

Some of the signs of insurance offices affixed to house fronts were of pewter, painted in heraldic colours.

Pewter has been frequently inlaid with other metals—more particularly brass. There was formerly in the Gurney Collection (now the property of Lord Swaythling) a very fine German flagon, quite Gothic in feeling and in some of its ornamental mouldings, most elaborately inlaid with brass, and the latter engraved with very fine and delicate line work. How the inlay was done at all is a matter for speculation, and for those interested, a matter for practical experiment. The body was not thicker than stout brown paper in parts, and yet the inlay was as firmly embedded in the thin pewter as though it were part and parcel of it, and not an insertion.

On some specimens pieces of brass or copper are added, but the combination requires consummate skill. Too much looks garish, and too little fails to justify the addition. In the alms-dish, illustrated on p. 281, the bottom of the dish is composed of one piece of brass, finely engraved with a representation of the Annunciation. On the rim are eight bosses soldered on at the angles of the octagon, the rest of the rim space being covered with graceful arabesques. The brass bosses or studs are possibly too near the corners. At first sight it might be supposed that the bottom was a later addition, but the character of the workmanship is the same throughout. The date on the rim is 1678.

Appliquéd work in pewter is found in the case of the pechkrüge. The work is mainly scroll-work cut



ALMS-DISH. FLEMISH. 1678.

(From the collection of J. G. Lousada, Esq.)

out with a saw, and either appliquéd or slightly inlaid into the wooden body of the krug. They are not often to be met with in perfect condition, as the conditions of their manufacture are against their lasting intact for any length of time. If the waterproofing of pitch cracked, as it was bound to do sooner or later, the liquid in the krug would make the wooden side swell, and then the pewter would crack at the weakest point in the scroll-work and begin to work loose, the first stage in the rapid progress from dismemberment to utter decay.

Pewter is sometimes inlaid with good effect in furniture, but the wood must be of a dark colour, otherwise the inlay loses its effect. It cannot tell unless there is a reasonable amount of contrast in the colour. Mahogany so treated looks well, so too does dark or darkened oak, but a light wood so inlaid, unless the metal is allowed to darken by being tarnished, is apt to suggest that the labour is misapplied. There is a fine mahogany cabinet in the Plantin Museum at Antwerp, richly inlaid with tin. It looks like silver and contrasts well with the warm tones of the cabinet-work. Other specimens of the same period may be found in private hands abroad or in museums. There is one excellent specimen in the Cluny Museum, Paris.

Pewter in black wood and even in papier mâché has a good effect.

Specimens of Chinese pewter with brass or with copper inlay, mostly tea-caddies, are met with occasionally, but the work shows Russian influence in the character of its details.

In some specimens two or more of the methods here mentioned were combined with more or less skill. Cast work required to be finished and surfaced, and

was handed over to the chaser or the *repoussé* worker. Pierced work was further defined by a few touches of the graver. Sometimes a brass figure was added to the top of a hanap or a small standing-cup; or hollow brass mouldings were fitted on to existing pewter ones. These additions do not show unless the metals are kept clean and bright. Their existence, however, can be detected by traces of verdigris, a sure sign of the added metal.

Another way in which foreign pewter was ornamented and slightly strengthened was by altering the cylindrical shape of a flagon into that of an octagon or of a hexagon, leaving a portion of the body at the top and at the foot cylindrical. This was done in the case of the well-known Breslau flagon figured in Bapst.¹ There is also a specimen in the Germanische Museum at Nuremburg, and one is figured in Demiani, which, from the ornament, seems to be Gothic.

Much of the modern stuff sold as students' drinking-flagons is good enough in quality; but the shapes have been marred beyond recognition by the *repoussé* worker, who has planted bosses and pine-apple markings all over the surface.

Lettering on pewter, as on copper-plate engravings, is dominated by the shape of the tool that is used and by the nature of the metal. If the lettering on a public-house tankard be studied, it will be found that the engraving is of a very simple type, so simple, in fact, that it gives rise to the idea that the engraver would not be able to engrave on any metal harder than pewter. There is no freedom of line anywhere. The letters, both capitals and small, are broken up into their simplest elements. What can be done with

¹ Now in the Kunstgewerbe Museum at Berlin.

up-strokes of the graver is so done, and then, the piece being turned upside down, more upstrokes are made till all is finished. Where the two sets of



BRESLAU FLAGON.

(*Block kindly lent by the Royal Society of Arts.*)

strokes meet, but do not join as they should, little corrective touches are inserted afterwards. The cuts are generally shallow and V-shaped in section, and

what with rough usage and still rougher cleaning soon show signs of wear and tear. Some of the lines are the reverse of steady. This must be put down partly to the workman's want of skill and partly to the custom of the artists, who seem to have required liquid refreshment administered at regular intervals in the particular vessels that they had just finished adorning.

Occasionally one finds a pot thoroughly well engraved in a good clerkly hand, with scrolls quite freely and prettily done. The assumption, probably justifiable, may be that the pot-engraver has been an engraver of card plates, who had fallen into evil ways, or perhaps on evil days.

On the German flagons and hanaps, the script is smaller and quite characteristic, though the method, that of the upstrokes described above, is still the same. Initials of donors and long inscriptions are often done in large and small capitals, with remarkably good effect. The fine flagon on p. 69 is an example of this.

In the Victoria and Albert Museum at South Kensington, on one of the large plates in the small cases on the wall, there is an excellent specimen of script engraving, the name "Elizabeth Dering" being so inscribed.

On the Seder-plätz, or Seder-schüsseln, used ceremonially by the Jews at Passover time, the Hebrew lettering, which might in itself be so grandly decorative, is often marred by the thick strokes of the letters being broken in two and separated by a dot.

Mention must be made here of the pewter called by the German writers and collectors *Edelzinn*. It is really goldsmiths' work carried out in base metal, and it is so rare that it hardly comes within the ken of the everyday collector. Herr Demiani, of Leipzig,



CHRISMATORY.

has a unique collection, and his book has excellent reproductions of the best-known specimens.

Briot's original "Temperantia" salver and the ewer contain some very beautiful sculpture, but work more suited for a goldsmith than a pewterer. The salver seems to have been cast in one piece, then turned down in the lathe so as to remove all traces of any joins, and then very carefully worked up on the face and on the rim.¹ Not all the work ascribed to Briot seems to be really his. Most of the museums abroad have specimens of his work and show it side by side with the later and bolder work of Enderlein. Briot's salt-cellar in the museum at Dijon is a fine, bold piece of work, and much more suited for pewter than the salvers.

Other salvers of the Briot type are those with Pyramus and Thisbe, Hercules and the Lion, and on tankards and on ewers there are the well-known *Ignis et Terra* and the *Susanna motifs*. Enderlein did not slavishly copy all the subjects, but he produced the Mars salver, the Susanna—a mediæval favourite, the Adam and Eve, his Diana and Actæon, Lot and his Daughters, this latter in smaller size, the St. George and the Dragon, and smaller plates with Noah's sacrifice.

The theory that Briot copied his ideas from Enderlein is discredited by the fact that he died in 1633, many years subsequently to Briot.

The medallions in the salvers were used as decorative panels on smaller objects, and were sometimes cast in separate panels with an added border as wall decorations.

Under this same heading of *Edelzinn* must be

¹ The ewer, of necessity, had to be cast in a piece mould and then had to be soldered together.

classed the Apostel-teller, the Kurfurst-teller, the Sultan-teller, and the Arabesken-teller, which seem as a rule to have been made at Nuremberg. As their names imply, these plates have borders of the Apostles, with the Resurrection as a panel in the centre, the Emperor Ferdinand III. and a border of six electors, or the Emperor Ferdinand II. with a border of eleven Emperors of the House of Hapsburg.

These plates seem to have been produced from one mould, but by various makers, as the makers' marks vary in different specimens. They may have been the prototypes of the "Trifle from Lowestoft" or the "Present from Brighton;" for that they were intended for ornament and not for use is proved by the traces of gilding or painting that are found on them.

Eccentric articles may be found in pewter by those interested in grotesque forms. They are found chiefly in the deformation of cylindrical tankards, *e.g.*, when a simple tankard of the student type is converted into a semblance of a pine-apple, or has meaningless lines like those of emasculated gadroon curves worked in *repoussé*. In one collection a row of half a dozen tankards, all with added feet—some of the button type—as absurdly weak as they were flimsy, with lids overweighted with heraldic knobs, all distorted with pattern of sorts, some of it actually representing a lattice window or a brise-bise muslin, had a depressing effect. Fortunately they were in a kind of quarantine, being arranged by themselves on a lonely sideboard, in a dark and dismal corner.

XI

MARKS
ON
PEWTER

CHAPTER XI

MARKS ON PEWTER—TOUCH PLATES

IT would seem to be a common-sense proceeding for a maker—knowing the restrictions under which he lived as to the quality of his alloy, and the possibility of the unexpected searching of his premises, or the seizure of bad work subsequently to its sale—to put some kind of mark on his wares. The moulds, too, were passed from one pewterer to another as they were required, for they were costly at the outset, and the searchers could not tell for certain whose pewter they condemned, without some more definite clue than that afforded by the place of seizure.

In the *Règlement de la pinterie* of Limoges, dated 1394, one article distinctly states that every pewterer is to have his mark wherewith to mark his work, and that each man's mark is to be unlike those of his fellow-workmen.

At Rouen, in the *Statuts des Etainiers-Plombiers* of 1554, about 150 years later, Article X. provided that in a locked coffer a tablet of pewter was to be kept, on which the masters' marks were to be struck. In Article XX. the regulation is made that each pewterer's mark is to be different from those of his fellows, and that a mark in the form of a little

hammer, which is to be stamped as in Article X., is to be used on pure and fine tin, *i.e.*, pewter of the best quality. Article XXI. ordains that no pewter of any quality is to be sold unmarked, under penalty of a fine of 12 sols for each piece.

The Paris pewterer was obliged to have two marks, one of them larger than the other. Of these the larger one was to have his initial and his name in full, while the smaller was to contain two letters, *i.e.*, the initials of the baptismal name and the surname.

The Nuremberg pewterers, according to Bapst, had to mark their pewter with the ordinary mark of the town, *i.e.*, an eagle. Each master, too, seems to have had his own eagle-mark, on the half of which he added his own private mark. He was also bound to hang up a piece of pewter with his mark impressed in it, so that his fellow-workmen and customers should know it as his. This was from the Regulations of 1576, which were probably nothing more than the codification of previous rules and customs of the trade.

A century and a half before this, 1419, the pewterers of York, perhaps the most important city in the North, and certainly a centre for pewterers at that early date, promulgated their regulations, or *Ordinationes Peuderariorum*, and it is interesting to find them stating as a preamble that they were the same as those of the pewterers of London.

In 1540 they added to their regulations a rule that "every of the said pewderers shall sett his marke of all such vessell as they shall cast hereafter, and to have a counterpane thereof to remain in the common chambre upon payne of every of them that lacks such a mark . . . to forfeit therefor 3s. 4d. for every pece."

Sixty years or so later the mark was to be a "proper marke and two letters for his name," with the same penalty as above, together with a monthly penalty of 50s. per month till the mark was duly made and used.

Turning now to the English pewterers and their customs, we find that in 1475 the Company had a "ponchon of yrn with the brode arowe-hede for the forfeit marke." This, no doubt, is the same iron that is referred to in an inventory which was made of the goods belonging to the Craft of Pewterers within the City of London in 1489. There are in it, among many items of interest, "a puncheon of iron with a brode arowe-hede gravyn therein." This was, as stated above, used for stamping all false wares when detected after official search.

But this "broad arrow-head" seems to have been used to mark the tin after being assayed, for in Welch i. 249 mention is made of payment for a hammer and a chisel and mending the "brode arowhedd to saye the tynne."

Another mark of an official kind was the marking-iron of the "strake" (or "strike") of tin and lily-pot. It is not clear from the records whether this was a punch which would impress where required a "strake" or a lily-pot, or whether it was to mark the strakes before sale.

In 1548-49 there is mention of a "markynge iron of the flowre de lyce" to mark stone pots with, and four years later it was agreed "that all those that lyd stone potts should set their own marck on the insyde of the lyd, and to bring in all such stone potts into the hall whereby they may be vewed yf they be workmanly wrought and so be markyd with the marck of the hall on the

owtside of the lyd." At the same meeting it was ordained that "every one that makyth such stone potts shall make a new marck such one as the M' and Wardens shall be pleasid withall, whereby they maye be known from this day forward" (Welch i. 175).

In 1555 there is an instance (quoted in Welch i. 183) of one John Waryng setting his mark (a Maltese cross with a pellet in each angle) as a witness of a promise to pay a debt partly in money and partly fine metal.

In 1564 William Curtis (Welch i. 239) gave a book to the Craft, in which there were written the ordinances. It distinctly states as follows (Welch i. 241): "Also it is agreed that every one of the said fellowship that maketh any ware shall set his own mark thereon. And that no man shall give for his proper mark or touch the Rose and Crown with letters nor otherwise, but only to him to whom it is given by the fellowship. Nor that no man of the said Craft shall give one another's mark nother with letters nor otherwise, but every one to give a sundry mark, such one as shall be allowed by the master and the wardens for the time being, upon pain to forfeit and pay for every time (of) offending to the Craft box 13s. 4d."

Later, in 1574, it was made compulsory for founders of pewter to mark the strakes cast by them with their own mark, by making the penalty 1d. per pound.

Whatever the custom of the pewterers was, some pewter, at any rate, was marked. Two plates dug up at Kennington in 1909 were found to bear a crowned R. Mr. W. H. St. John Hope put down the earlier as Richard II. and the later as Richard III. Of these two plates, both had been

damaged by fire; one had no mark left, the other had a pewterer's hammer. The other plate may have had a mark on the missing portion. It certainly looks as though the marking of pewter was practised even in the fourteenth century.

By Act of Parliament 19 Hen. VII. c. 6 (*i.e.*, 1504) it was made compulsory for pewterers to register their marks. Welch i. 94 gives it "Also that it may [by] the same auctorite be enacted and establisched, that no manner of person or persons of what degree or condicion soever he or they be of from henceforth make no hollowe wares of Pewter,—that is to say Salts and Potts that is made of Pewter called Ley Metell but that it may be after the Assise of Pewter Ley Metell wrought within the City of London; and that the makers of such wares shall marke the same wares with severall marks of their own to the intent that the [markers] of such wares shall avowe the same Wares by them as is aforesaid to be wrought, and that all and every of such wares not sufficiently made and wrought and not marked in the fourme abovesaid, founden in the possession of the same maker or seller to be forfeited, &c."

This consolidates into one Act the custom and makes compulsory what had been up to that time a voluntary practice. For in 1492 (Welch, i. 78) we find that the Company had caused to be made four new "marking irons for hollowe ware men." This entry shows that the old irons had become worn out. There is no other clue, except that the year was 1492, twelve years before the Act of Parliament just mentioned.

We also find (Welch, i. 165), that in 1550 there was in existence "a table of pewter, with every man's

mark therein." Unfortunately this early touch-plate, and its predecessor, if one were in existence for the years 1503-40, has not come down to our time, more is the pity, and we shall never know what were the marks used by the sixteenth-century pewterers on their wares. It is only by a rare chance that one comes upon a good plate with a legible mark of that interesting period.

With the institution of this touch-plate system on a compulsory footing, we find that within a few years (1554) (Welch, i. 181) men were fined for "naughty workmanship and not touching their ware."

In 1613 it was ordered by the Court in March that "every man's old touch shall be presently brought into the Hall, and new touches with difference there to be struck . . . all which to be done before the 13th day of this month."

This ordering of new touches was done on this occasion to prevent makers from selling ware less in weight than the standard which had been lately established. In the same year some makers of "lay" were found guilty of debasing their metal, and were ordered to bring their touches to the Hall and there to strike a new touch marked with "this year of 1614," that the offenders should be known.

By 14 Car. I. (1638), every maker, worker, or manufacturer of tin, pewter, or lay metal was required to put his own "sign or note" to the said works, vessels, and manufactures.

This regulation was not obeyed any more than the regulations of 1504, and there are many pewterers who are known to have practised their trade whose marks are not known or preserved.

Sometimes these marks were exchanged privately, as witness many references in Mr. Welch's book.

They might also be taken away if the pewterer did bad work. In these cases a badge of opprobrium was given him containing a double f, or his initials with a knot about it, or for a specially bad offence, one with "the Angell and glister serring" (syringe).

Besides the touch, and the rose and crown mark and the crowned X as a quality mark for extraordinary ware, many makers were in the habit of stamping some of their wares, especially plates, with various devices, usually in small shields. These small marks, which occur in pewter as early as 1580, were, no doubt, put on the pewter with the intent to simulate the silver hall-marks. In many cases they were more than colourable imitations, for they were facsimiles in whole or in part. There was no reason why pewter should be stamped with the lion rampant, or the leopard's head, the Britannia seated, or a harp, unless it were that the makers wished to induce customers to think they were getting superior wares with marks like the silver-marks.

There do not seem to have been any complaints made by the buyers of pewter with simulated hall-marks—no doubt they were pleased to have them; but the Goldsmiths' Company in 1635 complained to the Privy Council of "a certain plate made of pewter having the stamps and marks upon it which only belongeth to the Companie of Goldsmiths of London, as if it had been of silver-plate of the assize of the said Companie."

In consequence the Pewterers' Company were directed to instruct the brethren that one stamp or mark was to be put on their wares, "as anciently hath been accustomed, and as the law in that case requireth." They were to search and examine not only what stamps are already engraven and made,

but also what pewter is therewith marked and remaining amongst the pewterers, and take order that the same stamp be called in and delivered to the Warden of the Goldsmiths, to be defaced, and also that all pewter having more than one mark resembling the mark of the silver touch be forthwith melted down or the same mark defaced.

Nothing was done and the practice went on, with the one difference that some makers stamped one mark, such as a fleur-de-lis or a lion rampant, four times over on a plate, instead of using four different marks.

These small marks, however, were not considered by the Pewterers' Company to be enough, if they were the only marks on the pewter, and they fined pewterers for so offending.

Exactly the same kind of fancy marking is done by the electroplate manufacturers of to-day. They stamp their wares with four small marks, sometimes containing initials of the firm, a letter A or a B, to show the quality, and a shield perhaps with "E.P.N.S." which means "electroplated on nickel silver." It is quite right they should be marked, but it is not right that they should in the least degree resemble the hall-marks that are by law put on silver.

It may be noted that these small marks may often be of great value in helping to decipher the name or date of a pewterer, by giving the initials of the maker whose name is, perhaps, indistinctly given in the larger touch.

Sometimes the initials in these small, or as they are now generally called, hall-marks, are not the same as those of the name in the large touch. In these cases the initials in the small touch are those of the maker, who made the pewter for another maker.

There are large numbers of plates with "S.E." in the small touch—for there were two pewterers by name Samuel Ellis—and they made for Thomas Chamberlain, Fasson & Son, and Thomas Swanson.

It must be understood that these hall-marks were put on by the pewterers themselves, and were no guarantee of quality as were the hall-marks proper stamped by the Goldsmiths' Company at their Hall.

The nearest approach to hall-marks on pewter was the X with (or occasionally without) a crown above it. This was supposed to be placed only on pewter of extra good quality. It was copied extensively by the pewterers of the Low Countries and is put on any inferior metal. It is also found on Scottish pewter.

There was another touch—the crowned rose—the use of which is specified in 1580 (Welch, i. 288), which could not originally be used except by special permission of the Company.

In the year 1671 it had been determined that from that date no person should presume to strike the rose and crown with any additional letters of his own or another's name, whereby the mark, which was only to be used for exported goods, should in time become as other touches and not distinguished.

Towards the end of that same year it was ordered that "no member of the Mystery shall strike any other mark upon his ware than his touch or mark struck upon the plate at the Hall, and the Rose and Crown stamp, and also the Letter X upon extraordinary ware." At the same time it was left optional to any pewterer to add the word "London" to the rose and crown stamp, or in his touch. The stamping of the name in full upon all hard metal ware or

extraordinary ware, which had been proposed, was expressly and plainly negatived.

In the autumn of 1692-93 it was decided that all such as have not their names within the compass of their touches should be allowed to put them at length within the same.

A contradictory regulation was made half a year later, and it was decided that "the practice of striking the name at length within or besides the touches registered or struck at the Hall is against the general good of the Company: and that all such persons as have set their names at length within their touches now in use shall alter their marks or touches by leaving out their names, and register and strike at the Hall their respective new or altered marks or touches without any person's name therein."

A later regulation (1697-98) prescribed that none should strike any other mark upon ware than his own proper touch and the rose and crown stamp; that any member may strike his name at length between his touch and the rose and crown, also the word "London," but that none may strike the letter X except upon extraordinary ware, commonly called "hard metal" ware.

From statements (in Welch) and rulings of the Court it would seem that there had at different times been unfair copying and counterfeiting of the marks and touches of the most successful pewterers. In 1702 a rule was made that each member was to deliver to the master "one peculiar and selected mark or touch solely and properly of itself and for yourself only, without adding thereunto any other man's mark in part or in whole, to be struck and impressed on the plate kept in the Hall . . . for that purpose; which said mark and none other he shall strike and

set upon his ware of whatsoever sort that he shall make and sell, without diminution or addition."

The Company had always been averse to anything in the nature of an advertisement in the touches, and it seems that some pewterers had two touches—one which they had registered at the Hall, and another which they used on their wares. This had been complained of in 1688.

The last regulation as to touches was made as late as 1747, and runs as follows: "That all wares capable of a large touch shall be touched with a large touch with the Christian name and surname either of the maker or of the vendor at full length in plain Roman letters; and small wares shall be touched with the small touch"—under a penalty of 1d. per lb. for default.

THE TOUCH-PLATES.

The touch-plates preserved at Pewterers' Hall are five in number, and contain a large number, some 1,100 in all, of the touches or trade-stamps, or punches, with which pewterers used to be compelled to stamp, and in this way sign or vouch for their wares. These, incomplete though they are, yet must be of the greatest interest to the serious collector. They were photographed and reproduced in collotype nearly twenty years ago, and were issued in Mr. Welch's "*History of the Pewterers' Company*" in 1902. They were also, by special permission of the Company, issued in the second edition, and that a limited one, of "*Pewter Plate*," in 1910. In the latter volume they were described one by one (the description having been corrected where necessary by Mr. W. H. St. John Hope, F.S.A.), and the

descriptions were numbered for more easy reference and carefully indexed. In the present volume in the list of pewterers the letters T.P. denote that the pewterers' touch is on the touch-plates, and the number (in brackets), gives the number of the touch as it occurs on the plates.¹ To facilitate any such reference the reproduced touches should be numbered by tens with white ink, or the touch at the left hand side of each line should be numbered with ordinary ink. The saving of time in finding the required touch is enormous.

The touches are stamped on the plates with no regard to orderly sequence, some are only half punched, and in some cases repeated, some are upside down. Some are illegible in part; some of them indecipherable altogether. In many of the touches there are just enough letters visible to make conjectural emendations possible, and with the help of the lists of the Freemen of the Company and of the Yeomanry many gaps can be supplied.

Most of the punches from which these touches were struck must have been veritable works of the die-sinker's art, and it is a curious fact that no genuine specimens of them have come down to the present day. Some of them must have been fairly large pieces of steel—judging from the size of the touch-marks on the plates—and it is difficult to imagine how they have all been lost, especially as the makers seem to have had touches of different sizes. One Francis Lea, for instance, had three, one of which was quite tiny, the other two rather larger.

The early seventeenth-century touches were, as a rule, much smaller than those of later date, gener-

¹ As reproduced in the two books mentioned above.

ally circular in form with a beaded edge, with some simple device as a distinctive badge. Most of those on the first and oldest touch-plate are circular or just slightly oval. Other types are the plain oval with two sprays of palm-leaves crossed and tied with a device in the plain space thus left between the palm-leaves. Before the end of the century, the Christian and the surnames of the maker appear in labels, top and bottom of the oval, and the palm-leaves have dwindled to such insignificant proportions that it is difficult to recognise them as palm-leaves. Sometimes the name is in the upper and the date in the lower label. In many the device is quite simple, flanked by initials on either side, and the last two figures of the year in the centre, below the device.

The same applies to the second touch-plate and part of the third, the only difference being that the size of the touches is somewhat larger, and they are better from the point of view of workmanship. Then about No. 670 begins a series of more or less square touches, or touches with straight sides, with a pillar at each side, and a slightly domed or a straight top. Many of them look like diminutive fire-backs.

Further on towards the end of the fourth touch-plate the oval with upper and lower labels is found in use, but the place once occupied by the remnants of the palm-leaves is cut out altogether, and the touch has a semicircular recess on each side.

It will be noticed in the list of pewterers that many of the touches are those of pewterers who joined the Yeomanry but never went beyond that and took up their livery, or, as the quaint expression has it, "clothed."

The list of names of the Yeomanry, though it

unfortunately goes back only to 1688, has been of great assistance to the writer in fixing the dates of many of the touches, and the names, by special permission of the Pewterers' Company, are accordingly given in the list of pewterers at the end of the volume.

The touch-plates are made of thick sheets of pewter, weighing several pounds each, of varying shape and of varying size.

					Touches.
1.	19 $\frac{1}{2}$	×	13 $\frac{3}{8}$	inches	... ... 13 to 51
2.	17	×	12 $\frac{7}{8}$	"	... ... 352 " 614
3.	18	×	13 $\frac{5}{8}$	"	... ... 615 " 849
4.	21 $\frac{3}{8}$	×	14	"	... ... 850 " 1,069
5.	21 $\frac{3}{8}$	×	14 $\frac{1}{8}$	"	... ... 1,070 " 1,090

The date of the earliest touch, as given on Plate I. by a scratched mark, is 1640 (No. 47). Of the 351 touches there given, though many are 1655, the greater number are 1663, 1666, and 1668, and there are some of 1680 and even later.

In 1674 6s. 6d. was spent on a new pewter plate to strike touches on. This may be the second plate now at Pewterers' Hall, but it must be an open question, for there are several touches on the first plate later than 1674. One certainly is dated 1680 and there are touches on it of men who did not take up their livery till 1699.

Touch-plate No. III. begins with 1704 and is no doubt the one mentioned in Welch ii. 174, under the year 1703-04, "Paid John ffrith for a plate to strike Touches on 8s. 9d."

Touch-plate No. IV. has the touches of pewterers who flourished from 1731 onwards, including some who joined the Yeomanry in the last few years of the eighteenth century.

Judging from the number of touches that are met with belonging to pewterers who did not strike their touches at the Pewterers' Hall, the most probable inference to be drawn is that some of these may have used touch-plates which have somehow or other been lost.



MAKER'S MARK ON A SALT-CELLAR.

LIST
OF
PEWTERERS
AND
THEIR
DATES

CHAPTER XII

LIST OF PEWTERERS AND THEIR DATES

THE following pages contain an exhaustive list of pewterers compiled as follows. As a groundwork the list of the Freemen of the Pewterers' Company (as given in "Pewter Plate," 1904, and with many corrections and emendations from the second edition of 1910) was collated with the list of the Yeomanry, which had been of great use in correcting mistakes and supplying lacunæ in the names and dates of many pewterers in the verbal descriptions of the touches on the touch-plates.

All dates are given as in the large book where they are enrolled, but where a pewterer took up his freedom within a period of five years of his joining the Yeomanry, only the date of his livery is inserted. It will be noticed that in many cases where the interval is between thirty and forty years both dates are given. In some instances the names are coupled with a bracket to show that the presumption is that the two names refer to one man. They may of course refer to two members of one family.

It was necessary, for reasons of space, to limit the list to a certain extent, and the line was generally drawn at 1550 and again at 1824. There is so little pewter before 1580 that the omission of the pewterers'

names will not hamper the collector; particularly as they did not as a rule put their names on their wares, and 1824 was chosen as the latest date because the touches ceased to be stamped on the touch-plates at that date. Some few names¹ are inserted before 1550.

In the list are many names of pewterers, specimens of whose work have come under the writer's notice, and where it is possible to do so an approximate date is given.

There are also in the list most, if not all, of the names of the Scottish pewterers whose touches are preserved in the National Museum of Antiquities of Scotland, Queen Street, Edinburgh, and which are given *in extenso* in Mr. L. Ingleby Wood's book.

Besides these, the names on the list of pewterers who are known to have flourished in York in the seventeenth and eighteenth centuries have been inserted. These were given some years ago in the "Reliquary." The addition should be useful, as there is no reason why pewter made in York within those limits should not occasionally be forthcoming.

The list also contains the names of a few Irish pewterers, which were communicated to the writer by the late Mr. W. Thornhill. Some additions have been made to this list recently; there are also many pewterers' names gathered from Mr. C. Welch's "History of the Pewterers' Company." The dates given are those of the year in which mention is made of them.

Names only have been inserted, and not the initials, from the earlier touches on the first or second touch-plates. In many instances they are barely

¹ Earlier names than this from 1450 onwards will be found in Welch, in the List of Masters and Wardens of the Company.

legible, and open in others to various interpretations, as the I would serve for John, Joseph, Jonathan or the rarer Isaac, and the B, in cases where it has worn or had a blow, very closely resembles an E or an R. As there are seven touches each with W.A., five with I.B., six with T.B., thirteen with I.C., ten with I.H., thirteen with I.S., to take only a few out of many, it will be seen by reference to the list how futile conjectures might be multiplied indefinitely.

The abbreviations in this list possibly need some special explanation.

Y means joined the Yeomanry.

L „ took up his freedom, *i.e.*, joined the Livery.

S „ served as Steward.

W „ „ „ Warden.

M „ „ „ Master.

f when prefixed to S., W., or M., means that a fine was paid for not serving the office in question.

n.d. means that no date can be assigned so far to the pewterer in question.

The above are put after the names or dates. The following precede the names in the lists:—

C means Cornish Pewterer.

E „ in the list of Edinburgh Pewterers.

*E „ in the list of Edinburgh Pewterers, and that the touch is on the touch-plates in Edinburgh.

H „ from Mr. R. C. Hope's lists.

Ck. „ Cork pewterer.

I „ Irish pewterer.

Dn. „ Dublin pewterer.

Vk. „ York pewterer.

W „ the name is from Welch's "History of the Pewterers' Company."

T.P. „ the touch of this pewterer is on the touch-plates. The number of the touch refers to the number given in "Pewter Plate," second edition, 1910.

[] enclose conjectures made by the writer.

() „ alternative spellings.

There are several pewterers' names marked with H. These were added after the list had been compiled, by reference to Mr. R. C. Hope's tabulated notes on the subject of "Old English Pewter."

The value of the list should be greatest to the intelligent collectors who wish to devote a little time to the deciphering of indistinct marks, and who are keen on knowing the date of the pewterer whose wares they possess.

At the best the dates will be merely approximations, for many pewterers were hard at work producing pewter long before the date of their joining the Yeomanry, and many lived on for many years without taking up their livery. Where, however, there are several pewterers of the same name, or two separated by a long interval of time, the list should settle the date.

It is interesting to note how certain families clung to the pewter trade, *e.g.*, the Heaths, the Kings, the Glovers, and the Knights.

Abbott, John	...	...	1693 L.
Abbott, Thomas...	...	...	1712 Y.
Abbott, Thomas...	...	...	1792 L.; 1811 M.
*E. Abernethie, John	...	...	1678
*E. Abernethie, James	...	...	1660
*E. Abernethie, William	...	...	1649
Abraham (Abram), Henry	...	...	1561 S.; 1571 W.
Ackland, Thomas	...	...	1728 L.; 1743 W.
Acton, Samuel Etheridge	...	...	1755 Y.
T.P. Adams, Henry	...	...	1692 L.; 1713, 1721 W.; 1724 M. (431)
Adams, Nathaniel	..	...	1692 L.
Adams, Robert	...	...	1667 L.; 1678, 1683 W.
T.P. Adams, William	...	...	1662 L.; 1671 W. (280)
Adenbrook, William	...	...	1756 Y.
T.P. Adkinson, W. (<i>vide</i> Atkinson)	...	...	1718 Y. (205)
Ainsworth, Jeremiah	...	...	1702 Y.
Alder, Thomas	...	...	1667 L.
T.P. Alderson George	...	...	1728 Y. (887)

T.P.	Alderson, George	...	1817 L.; 1823 M. (1084)
T.P.	Alderson, John	...	1771 L.; 1782 W. (1010)
	Alderson, Thomas	...	n.d.
T.P.	Alderwick, Richard (1)	...	1748 Y. (959)
T.P.	Alderwick, Richard (2)	...	1776 Y. (1035)
	Alexander, Paul	...	1516 M.
H.	Alexaunder, Thomas	...	Ob. 1510
	Allanson, Edward	...	1702 L.
	Allen, George	...	1790 Y.
	Allen, James	...	1740 L.; 1756, 1765 W.; 1766 M.
T.P.	Allen, John	...	1679 L.; 1697 W. (179)
	Allen, Joshua	...	1689 Y.
	Allen, Richard	...	1668 L.
	Allen, Thomas	...	1553 S.; 1563, 1565, 1566 W.; 1572, 1575, 1581, 1585 M.
	Allen, William	...	1736 Y.
	Allom, Peter	...	1709 Y.
	Ambrose, William	...	1763 Y.
	Amerson, Michael	...	1774 Y.
	Amiss, Josiah	...	1727 Y.
DN.	Anderson, John	...	1798
*E.	Anderson, John	...	1693
*E.	Anderson, Robert	...	1697
	Anderton, James	...	c. 1700
T.P.	Andrews, Randall	...	(333)
	Andrews, Robert	...	1703 Y.
	Angel, John	...	
	Angell, Philemon	...	1691 L.
T.P.	Annison, William Glover	...	1742 Y. (933, 947)
	Ansell, John	...	1714 Y.
T.P.	Appleton, Henry	...	1751 L. (943)
T.P.	Appleton, John (1)	...	1779 L. (1032)
	Appleton, John (2)	...	1803 Y.
	Apps, Philip	...	1751 Y.
	Apps, John	...	1785 Y.
	Archer, William	...	1646, 1649 W.; 1653 M.
	Arden, Joseph	...	1821 L.
	Arnott, George	...	1735 Y.
T.P.	Arnott, Thomas	...	1702 Y. (633)
H.	Arthur, John	...	1803
H.	Arthur, William	...	1668
	Ash and Hutton	...	? Bristol
T.P.	Ashley, James	...	1824 L. (1083)
T.P.	Ashley, Thos. J. Thurston	...	1824 L. (1090)
	Ashlyn, Lawrence	...	1559 S.

W.	Asplin, William	...	1614
	Asshe, William	...	Ob. 1541
H.	Atkinson, Christopher	...	d. 1600
	Atkinson, Joseph	...	1763 Y.
T.P.	Atkinson, William	...	1718 Y. (205)
T.P.	Atlee, William	...	1696 Y. (533)
	Attersley, Robert	...	1788 Y.
	Atterton, Robert	...	1693 Y.
	Attley, Samuel	...	1667 L.
	Attwood, William	...	1718 Y.
	Attwood, William	...	1736 L.
	Augustone, John	...	1692 Y.
	Austen (?Austin), Robert	...	1651, 1657 W.; 1659 M.
	Austen, Thomas	...	1639 S.
CK.	Austen, John	...	1800
	Austin, John	...	1719 Y.
	Austin, J. Ralph	...	1806 L.
	Austin, James	...	1764 Y.
	Austin, Samuel	...	1693 L.
	Austin, William	...	1667 L.
	Aylif(f)e, William	...	1667 L.
T.P.	Babb, Bernard	...	1700 Y. (577)
	Baby, Jesse	...	1805 Y.
T.P.	Bache, Richard	...	1779 Y. (1049)
T.P.	Bacon, Benjamin	...	1749 Y. (979)
T.P.	Bacon, George	...	1746 L.; 1762 W. (921)
T.P.	Bacon, Thomas	...	(768)
	Badcock(e), Thomas	...	1688 Y.
	Badcock(e), John	...	1764 Y.
	Badcock(e), Thomas	...	1787 Y.
H.	Bagford, Thomas	...	c. 1610
	Bagshaw, George	...	1810 L.
T.P.	Bagshaw, Richard	...	1809 L. (1058)
	Bagshaw, Thomas	...	1810 L.
	Bailey, John (1)	...	1749 Y.
	Bailey, John (2)	...	1750 Y.; 1764 L.; 1788 W.; 1789 M.
W.	Bailey, Zachary	...	1626
	Bainton, Jeremiah	...	1718 Y.
	Baker, Charles	...	1783 Y.
W.	Baker, Humphrey	...	1598
	Baker, Samuel	...	1678 S.
	Baker, William	...	1553; 1558 W.
	Baldwin, R. (?) of Chester)	...	n.d.

H.	Ball, Thomas ...	... 1726 Y.
*E.	Ballantyne, John ...	... n.d.
*E.	Ballantyne, William ...	... 1755
*E.	Ballantyne, William ...	... 1742
*E.	Ballantyne, William ...	... 1749
	Ballard, William ...	... 1741 Y.
	Bampton, Thomas ...	... 1775 Y.
T.P.	Bampton, William ...	... 1742 Y.; 1756 L.; 1785 M. (937)
DN.	Bancks, Nicholas ...	... 1648
	Bangham, William ...	... 1805 Y.
W.	Banks, John ...	... 1620
	Bannister, Thomas ...	... 1701 Y.
	Barber, Joseph ...	... 1777 L.; 1792, 1796 W.; 1797 M.
T.P.	Barber, Nathaniel ...	... 1782 L. (1037)
	Barber, Samuel ...	... 1786 L.
DN.	Barckes, Andrew ...	... 1624
DN.	Barckes, Ralph ...	... 1610
DN.	Barckes, Roger ...	... 1627
G.	Barcks, Francis ...	... 1620
	Barclay, Robert ...	... 1756 Y.
H.	Baring, John ...	... 167 ..
	Barker, John ...	... 1577, 1585 W.
T.P.	Barlow, John ...	... 1698 Y. (554)
W.	Barnard, — ...	... 1654
	Barnes, John ...	... 1717 Y.
T.P.	Barnes, Thomas ...	... 1738 L. (835)
T.P.	Barnes, William ...	... 1770 Y. (1034)
H.	Barnet, — ...	... 1641
T.P.	Barnett, Robert ...	... 1783 Y.; 1803 L. (1059)
	Barrett, Lancelot ...	... 1763 Y.
	Barron, Robert ...	... 1786 L.
	Barrow, Richard ...	... 1667 L.
W.	Bartlett, Walter (Northampton) ...	...
	Bartlett, William ...	...
T.P.	Barton, Daniel (1) ...	... 1678 L.; 1692, 1699 W. (298)
T.P.	Barton, Daniel (2) ...	... 1700 Y. (573)
	Barton, Joseph ...	... 1718 Y.
	Barton, Richard ...	... 1718 Y.
W.	Barton, William ...	... 1693
T.P.	Baskerville, John ...	... 1695 L. (474)
	Baskerville, Thomas ...	... 1731 Y.
	Basnett, James ...	... 1821 L.
	Basnett, Nathaniel ...	... 1767 Y.
	Bassett, Isaac ...	... 1722 Y.

Batcheler, John...	...	1762 Y.
Bateman, Aaron (1)	...	1721 Y.
Bateman, Aaron (2)	...	1734 Y.
Bateman, Aaron (3)	...	1744 Y.
Bateman, John ...	...	165-? L.; 1663, 1668 W.; 1670 M.
Bateman, Francis	...	1708 Y.
Bateman, Benjamin	...	1719 Y.
Bateman, Moses	...	1700 Y.
Bateman, Thomas (1)	...	1733 Y.
Bateman, Thomas (2)	...	1742 Y.
Bateman, Thomas (3)	...	1774 Y.
Bathurst, John ...	...	1715 L.
T.P. Bathus, William	...	1797 Y. (1070)
Y.K. Batteson, Abraham	...	1675-1707
Y.K. Batteson, John ...	...	1684
Y.K. Batteson, John ...	...	1707-26
H. Battisford, —	...	London, n.d.
Baxter, John ...	...	1513, 1528 W.; 1531 M.
T.P. Beumont, William	...	1706 Y. (683)
Beard, Sampson	...	1691 L.
Beard, Thomas...	...	1688 Y.
Bearsley, Allison	...	1711 L.
Bearsley, Edward	...	1735 L.; 1749 W.
Bearsley, Job (1)	...	1678 L.
Bearsley, Job (2)	...	1711 L.
Beck, William ...	...	1725 Y.
Beckett, Thomas	...	1702 Y.
T.P. { Beckett, Thomas	...	1715, 1730 W. (611)
Beddon, Nathaniel	...	1730 Y.
H. Bee, John ...	...	c. 1693
Beecraft, Richard	...	1736 Y.
Beehoe, Josias ...	...	1720 Y.
Beeslee, Francis	...	1693 Y.
T.P. Beeston, George	...	1743 Y.; 1756 L.; 1765 S. (939)
Beeston, James...	...	1756 Y.
Bell, John ...	...	1724 Y.
Bell, Robert ...	...	1748 Y.
Bell, William ...	...	1703 Y.
T.P. Belson, John ...	...	1734 Y.; 1748 L. (890)
Belson, Richard	...	1724 Y.
H. Belville, R. (?) ...	...	c. 1705
T.P. Bennett and Chapman ...	...	(994)
Bennett, John ...	...	1653, 1674 W.; 1679 M.
Bennett, Philip...	...	1542 W.

T.P.	Bennett, Thomas	...	1700 Y. (580)
	Bennett, Thomas	...	1730
	Bennett, Thomas	...	1807 Y.
	Bennett, William	...	1662 Y.
T.P.	Bennett, William	...	1758 Y. (998)
T.P.	Benson, John	...	1740 L. (904)
T.P.	Benton, Ralph	...	1681 L. (274)
H.	Benton, William	...	c. 1708
	Bernard, Onesiphorus	...	1722 Y.
	Berners, Thomas	...	1699 Y.
	Besouth, Joseph	...	1759 Y.
	Bessant, Nathaniel	...	1702 Y.
H.	Betchett, Thomas	...	1702
T.P.	Betts, Thomas	...	(341)
	Bidmead, Jonathan	...	1728 Y.
	Billing, Samuel (also of Coventry)	...	1700
	Bills, William	...	1701 Y.
	Binfield, John	...	1710 Y.
	Birch and Villers, Bir- mingham and London	...	c. 1775
T.P.	Bishop, James	...	1724 Y. (781)
	Blackman, John	...	1703 Y.
	Blackwell, Benjamin	...	n.d.
T.P.	Blackwell, Daniel	...	(320)
W.	Blackwell, John	...	1681
	Blackwell, Thomas	...	1706 Y.
	Blackwell, Thomas	...	1547 W.
	Blaggrave, William	...	1664 L.
	Blake, John	...	1699 Y.
	Blake, John	...	1793 L.; 1804, 1805, 1806 W.
	Bland, Henry	...	1732 Y.
	Bland, John	...	1730 Y.
	Bland, Wm.	...	1703 Y.
	Bland, Wm.	...	1726 Y.
T.P.	Blenman, John	...	1726 Y. (797)
T.P.	[Ble]wett, John	...	1707 Y. (652)
	Blewett, Robert	...	1738 Y.
	Blewett, Thomas	...	1736 Y.
	Bliss, John	...	1708 Y.
	Bliss, Robert	...	1735 Y.
	Blissett, William	...	1697 Y.
H.	Blundell, Peter	...	1588
	Blunt, John	...	1681 L.
	Blunt, Thomas	...	1746 Y.

	Boardman, Robert	...	1730 Y.
T.P.	Boardman, Thomas (1)	...	1728 Y. ; 1746 L. ; 1756 S. (899)
	Boardman, Thomas (2)	...	1763 Y.
	Bode, Philip	...	1761 Y.
	Bond, John	...	1775 Y.
T.P.	Bonkin, Jonathan (1)	...	1699 Y. (307)
T.P.	Bonkin, Jonathan (2)	...	1720 Y. (722)
T.P.	Bonvile, John	...	c. 1688. (366)
Y.K.	Bogg, John	...	1642
H.	Boost, Isaac	...	1744
T.P.	Boost, James	...	1744 Y. ; 1758 L. ; 1767 S. (956)
H.	Boost, Samuel	...	1695
	Booth, John S.	...	1755 Y.
T.P.	Borman, Robert	...	1700 Y. (594)
*E.	Borthwick, Andrew	...	1620
*E.	Borthwick, William	...	d. 1664
T.P.	Boss(e), Samuel	...	1695 Y. ; 1715 L. (589)
	Bosworth, Thomas	...	1699 Y.
T.P.	[B]oteler, John	...	1748 L. (910)
W.	Boulton, Richard	...	1614
	Boultng(e), John	...	1575 W.
ED.	Bowal, Robert	...	1621
	Bowcher, Richard	...	1727 Y.
	Bowden, John	...	1701 Y.
T.P.	Bowden, Joseph	...	1687 Y. (542)
H.	Bowes, James	...	n.d.
T.P.	Bowler, Henry	...	1757 Y. (974)
	Bowler, Richard	...	1755 Y.
T.P.	Bowler, Samuel Salter	...	1779 Y. (1038)
	Bowring, Charles	...	1820 L.
	Bowyer, William	...	1642 f. M.
	Box, Edward	...	c. 1745
	Boyden, Benjamin	...	1693 Y. (511)
	Boyden, Thomas (1)	...	1706 Y.
	Boyden, Thomas (2)	...	1735 Y.
W.	Boylson, Edward	...	1610
	Boys, Nicholas	...	1728 Y.
	Bradford, Richard	...	1705 Y.
Y.K.	Bradley	...	1657
H.	Bradley, Henry	...	1678
T.P.	Bradstreet, Edward	...	1720 Y. (785)
T.P.	Bradstreet, Richard	...	1727 Y. (818)
T.P.	Brail(e)sford, Peter	...	1667 L. (63)
	Braine, John	...	n.d.
	Brant, John	...	1818 Y.

LIST OF PEWTERERS

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T.P.	Brasted, H.	1692 Y. (534)
T.P.	Bravell, William	...	1692.	(483)
	Bravell, Mary	1712 Y.
H.	Bray, Charles	n.d.
	Bray, Thomas	...	...	c. 1730
	Brayne, William	...	...	1705 Y.
	Brett, Thomas H.	...	...	1773 Y.
T.P.	Brettell, James	...	...	1688 Y. (477)
	Bridger, Joseph	...	...	1723 Y.
	Bridges, Stephen	...	...	1692 Y.
	Bright, Allen	...	...	n.d.
	Brigstock, Joseph	...	...	1733 Y.
H.	Bristow, Nicholas	...	...	c. 1684
	Broad, John	...	...	1704 Y.
T.P.	Bro(a)dhurst, Jonathan	...	...	1731 Y. (735)
	Bro(a)dhurst, John	...	...	1719 Y.
	Bro(a)dhurst, Saul	...	...	1748 Y.
w.	Bromley	...	...	1603
	Brocklesby, Peter (1)	...	...	1629 M.
	Brocklesby, Peter (2)	...	...	1636 W.
	Brocklesby, Peter (3)	...	...	1667 L.
	Brocks, David	...	...	1702 Y.
T.P.	Bromfield, John (or Brumfield)	...	...	1745 Y. (919)
	Bromfield, William	...	...	1777 Y.
	Brooke, Peter	...	...	1764 Y.
H.	Brooke, Richard	...	...
w.	Brooke, William	...	...	1603
	Brooks, John	...	...	1637 W.
	Brooks, John	...	...	1699 Y.
	Brooks, Rice	...	...	1667 L.
	Brooks, Richard	...	...	n.d.
	Brooks, William	...	...	d. 1603
*E.	Brown, Alexander	...	...	1717
	Brown, Coney John	...	...	1786 Y.
E.	Brown, George	...	...	1711-15
	Brown, John	...	...	1757 Y.
T.P.	Brown, John (1)	...	...	1712 Y. (1002)
T.P.	Brown, John (2)	...	...	1756 Y. (1063)
*E.	Brown, John	...	...	1761
T.P.	Brown, Joseph	...	...	(1002)
	Brown, Philip	...	...	1757 Y.
T.P.	Brown, Richard (1)	...	...	1729 Y. (837)
	Brown, Richard (2)	...	...	1784 Y.
w.	Brown, Robert	...	...	1614
*E.	Brown, William	...	...	1741

T.P.	Browne and Swanson	...	(991)
T.P.	Browne, Benjamin	...	1726 Y. (814)
	Browne, John	...	1777 Y.
T.P.	Browne, Martin	...	(517)
*E.	Browne, Robert	...	d. 1745
	Browne, William	...	1705 Y.
	Broxup, Henry	...	1757 Y.
	Broxup, Richard	...	1793 L.
	Brumfield	...	(<i>vide</i> Bromfield)
T.P.	Bryan, Egerton	...	1674. (228)
	Bryant, John	...	1749 Y.
*E.	Bryce, David	...	1660
*E.	Bryden, Alexander	...	1717
	Bryers, John	...	1715 Y.
T.P.	Buckby, Thomas	...	1716 L. (592)
	Buckley, William	...	1689 Y.
*E.	Bucleannand, James	...	1643
w.	Buckmaster, Thomas	...	1630
T.P.	Budden, David (1)	...	1670 Y. (163)
T.P.	Budden, David (2)	...	1702 Y. (605)
	Budding, Henry	...	1739 Y.
T.P.	Bull, John	...	1678 S. (97)
	Bullmer, Richard	(or	
	Bulmer), Leeds	...	n.d.
	Bullevant, James	...	1667 L.
T.P.	Bullock, James (1)	...	1752 L. (946)
	Bullock, James (2)	...	1763 L. ; 1770 S.
c.	Bullock, John	...	1688
*E.	Bunkell, Edward	...	1729-1756
E.	Bunnerbell, Robert	...	1633
	Bunting, Daniel	...	1783 Y.
	Bunting, Robert	...	1691 Y.
	Burch, Edward	...	1720 Y.
	Burch, Samuel	...	1715 Y.
T.P.	Burford and Green	...	(929)
	Burford, Thomas	...	1750 L. ; 1778 W. ; 1779 M.
w.	Burges, Edward	...	1636
T.P.	Burges(s), Thomas	...	1701 Y. (595)
	Burgum and Catgott	...	n.d.
	Burnett, Edward	...	1727 Y.
*E.	Burns, Robert	...	1694
DN.	Burroughs, Edward	...	1764
	Burt, Andrew	...	1802 L. ; 1813 W.
	Burt, Thomas	...	1630 W.
T.P.	Burton, John	...	1689 Y. (142)

*E.	Burton, Mungo...	...	1709
	Burton, Robert...	...	1619 W.
	Burton, Thomas	...	1569 W. (not in Welch)
T.P.	Burton, William	...	1675, 1680 W.; 1685 M. (38) (354)
YK.	Busfield, John ...	...	1656-67
YK.	Busfield, Thomas	...	1653-65
	Bush & Co., London	...	
	Bush, Robert ...	...	(354)
	Bush, William ...	...	1709 Y.
	Bushell, John ...	...	1728 Y.
	Butcher, Gabriel	...	1627, 1631 W.; 1633, 1635 M.
	Butcher, Robert	...	1625, 1635 W.; 1639 M.
	Butcher, Thomas	...	1645, 1652 W.
I.	Butler, James ...	...	(1720)
	Butler, John ...	...	1770 Y.
	Butler, Joseph ...	...	1739 Y.
	Buttery, James ...	...	1765 Y.
	Buttery, Thomas (1)	...	1692 Y.
T.P.	Buttery, Thomas (2)	...	1730 Y. (973)
	Byrd, John ...	...	1648, 1650 W.; 1654 M.
DN.	Byrne, Gerald ...	...	1791
	Cable, Joseph ...	...	1699 Y.
	Cable, Peter ...	...	1717 Y.
	Cable, Thomas ...	...	1706 Y.
T.P.	Calcott, John ...	...	1699 Y. (590)
T.P.	Cambridge, John	...	c. 1687. (460)
	Campion, John ...	...	1662 L.; 1676, 1681 W.
T.P.	Canby, George ...	...	1694 Y. (518)
	Caney, Joseph ...	...	1748 L.
	Cardwell, Joseph	...	1707 Y.
	Cardwell, Joseph	...	1730 Y.
	Carloss, Edward	...	1718 Y.
	Carloss, Henry ...	...	1708 Y.
	Carman, John ...	...	1803 Y.
	Carpenter, Henry (1)	...	1708 Y.
	Carpenter, Henry (2)	...	1740 Y.
	Carpenter, Henry (3)	...	1757 Y.; 1757 L.; 1775, 1784, W.; 1786, 1809, 1816 M.
	Carpenter, John (1)	...	1701 Y.
T.P.	Carpenter, John (2)	...	1711 Y. (718)
	Carpenter, Thomas	...	1713 Y.
T.P.	Carpenter & Hamberger	...	c. 1790. (1066)
	Carr, John (1) ...	...	1696 Y.
	Carr, John (2) ...	...	1722 Y.

Carr, John (3) ...	... 1744 Y.
Carr, John (4) ...	... 1760 Y.
Carr, Richard ...	... 1737 Y.
Carr, Robert ...	... 1736 Y.
Carron, David ...	... 1722 Y.
Carter, A., London	... n.d.
T.P. Carter, James ...	... (392)
Carter, John ...	... 1688 Y.
T.P. Carter, Joseph ...	... 1784 Y.; 1793 L.; 1812 M. (798)
Carter, Peter ...	... 1699 Y.
Carter, Richard...	... 1725 Y.
Carter, Samuel ...	... 1771 L.; 1794 M.
Carter, Thomas...	... 1644, 1648 W.
T.P. Cartwright, Thomas	... 1719 L.; 1743 M. (698)
Cary, John ...	... 1531, 1537 W.; 1543, 1544, 1552 M.
T.P. Cary, Thomas ...	... 1675. (429)
Casimir, Benjamin	... 1704 Y.
T.P. Castle, F. ...	... c. 1690. (463)
T.P. Castle, John ...	... 1703 Y. (293)
Castle, Woodnutt	... 1732 Y.
Catcher, Edward	... 1544, 1546 W.; 1556, 1557, 1561 M.
Catcher, John ...	... 1581, 1583 W.; 1585 M.
Catcher, Thomas	... 1584 W.
T.P. Cater, John (Cator)	... 1725 Y.; 1752 L. (792)
Catlin, John ...	... 1693 Y.
Cave, Thomas ...	... c. 1664.
Cave, William ...	... 1728 Y.
Cayford, Francis	... 1707 Y.
Ceazcer (?Cæsar), William	1712 Y.
Certain, John ...	... 1743 Y.
T.P. Chamberlain, Johnson...	c. 1705. (853)
Chamberlain, Thomas ...	1732 Y.; 1739 L.; 1765 M.
Chamberlayn, Thomas...	1500, 1501, 1507, 1510 W.; 1517, 1518, 1526, 1532, 1536 M.
YK. Chambers, Richard	... 1684
YK. Chambers, Richard	... 1691-1731
C. Champion, Edward	... 1688
Chandler, Benjamin	... 1721 Y.
T.P. Chapman, Catesby	... 1721 Y. (756)
Chapman, George	... 1772 Y.
Chapman, Oxton (1)	... 1729 Y.
Chapman, Oxton (2)	... 1760 Y.
Charlesley, J. T.	... 1730 Y.
Charlesley, William	... 1738 L.; 1763 W.; 1764 M.
Charleton, George	... 1758 Y.

Charleton, Nicholas	...	1759 Y.
Chassey, Joseph	...	1650 S.
Chaulkley, Arthur	...	1722 Y.
Chawner, Robert	...	1568, 1573, 1580 W.
Chawner, William	...	1757 Y.; 1761 L.
Cherry, George...	...	1729 Y.
Chesslin, Richard	...	1662 L.; 1667, 1682 W.
Chester, George	...	1615, 1624 W.; 1628, 1634 M.
Chetwood, James	...	1736 Y.
Child (? Chyld), John	...	1534 W.
Child, John	...	1621, 1632, 1634 W.; 1643 M
T.P. Child, John	...	1700 Y. (585)
Child, Lawrence (1)	...	1702 L.; 1723 W.
Child, Lawrence (2)	...	1727 Y.
Child, Richard	...	1758 Y.
Child, Stephen, jun.	...	1758 Y.
Chitwell, Samuel	...	1691 Y.
*E. Christie, William	...	1652
Churcher, Adam	...	
Clack, Richard	...	1735 Y.; 1754 L.
Claridge, Benjamin	...	1672 L.
T.P. Claridge, Charles	...	1758 L. (981)
T.P. Claridge, Joseph	...	1724 Y.; 1739 L. (810)
T.P. Claridge, Thomas	...	1716 Y. (707)
Clark, Charles	...	1791 Y.
Clark, Henry	...	1541, 1548, 1552 W.; 1555 M.
Clark, James	...	1784 Y.
Clark, John (1)	...	1667 L.
Clark, John (2)	...	1773 L.; 1788 W.
T.P. Clark, Josiah	...	1690 Y. (514)
Clark, Mark	...	1699 Y.
Clark, Samuel	...	1720 Y.
Clark, William (Clarke)	...	1695 Y.
T.P. Clark, William...	...	1721 Y. (529)
Clark, William H.	...	1819 Y.
T.P. Clark and Greening	...	(1007)
I. Clarke, Charles	...	n.d.
V. Clarke, George	...	1647
Clarke, James	...	1735 Y.
*E. Clarke, James	...	1722
Clarke, James	...	1745 Y.
Clarke, John	...	1765 Y.
Clarke, John	...	1814 Y.
Clarke, John	...	1756 Y.
Clarke, Mark	...	1699 Y.

	Clarke, Nathaniel	...	1730 Y.
T.P.	Clarke, Richard	...	1736 Y. (535)
	Clarke, Samuel	...	1732 L.
T.P.	Clarke, Thomas	...	1699, 1706 W.; 1711 M. (347)
T.P.	Clarke, William (1)	...	(484)
T.P.	Clarke, William (2)	...	1726 L.; 1750, 1751, 1755 M. (733)
	Clayton, Richard	...	1741 Y.
	Clayton, Robert	...	1772 Y.
T.P.	Cleeve, Alexander (1)	...	1689 L.; 1719, 1727 M. (791)
	Cleeve, Alexander (2)	...	1716 L.; 1724 S.
T.P.	Cleeve, Boucher(?Bourchier)	1736 L.	(951)
	Cleeve, Edward	...	1716 L.
	Cleeve, Elizabeth	...	1742 Y.
T.P.	Cleeve, Giles (1)	...	1706 Y. (832)
	Cleeve, Giles (2)	...	1740 Y.
	Cleeve, Mary	...	1742 Y.
	Cleeve, Richard	...	1743 L.
	Clements, John	...	1747 Y.; 1751 L.; 1782 M.
	Clemmons, Thomas	...	1713 Y.
	Cliffe, Francis	...	1687 Y.
	Cliffe (Clyffe), John	...	1588, 1594, 1597 W.; 1599, 1602, 1607 M.
W.	Cliffe, John	...	1600
	Cliffe, Thomas	...	1630, 1639 W.
	Clift, Joseph	...	1696 Y.
[Cl]othyer, William		...	n.d.
	Cloudesley, Nehemiah	...	n.d.
	Cloudesley, Timothy	...	n.d.
	Clyffe, John	...	1599, 1602, 1607 M.
H.	Coates, Alexander	...	1693
	Cobham, Perchard	...	1732 Y.
	Cock, Humphrey	...	1670 f. W.
C.	Cock, William	...	1688
	Cockey, W., Totnes	...	
	Cockins(k)ell, Edward	...	1693 Y.
T.P.	Cocks [Samuel]	...	1819 L. (1080)
	Coe, Thomas	...	1807 Y.
	Coggs, John	...	1712 Y.
	Coke, John	...	1694 Y.
	Cole, Benjamin	...	1672, 1678 W.; 1683 M.
H.	Cole, Henry	...	c. 1687
T.P.	Cole, John	...	(765)
T.P.	Cole, Jeremiah	...	1692 L. (316)
T.P.	Cole, Rowland	...	c. 1724. (782)
	Coleborne, Richard	...	1724 Y.

Coles, Alexander	...	1693 Y.
Collet(t), Edward	...	1773 Y.
T.P. Collet(t), Thomas	...	1737 L. (862)
Collier, Nicholas	...	1600, 1604 W.
Collier, Peter ...	...	1720 Y.
T.P. Collier, Richard (1)	...	1669 Y. (131)
T.P. Collier, Richard (2)	...	1728 L.; 1737 S. (649)
Collier, Richard...	...	1706 Y.
Collings, John ...	...	1690 Y.
Collins, Daniel ...	...	1776 Y.; 1785 L.; 1805 W.
Collins, Daniel Thomas	...	1804 Y.; 1812 L.
Collins, Henry (1)	...	1704 Y.
Collins, Henry (2)	...	1751 Y.
Collins, James ...	...	1803 Y.; 1811 L.
Collins, Samuel	...	1732 Y.; 1768 L.
T.P. Collyer, — ...	...	c. 1706. (730)
Colson, Joseph ...	...	1700 Y.
Compere, John	...	1696 Y.
Compton, Thomas	...	1802 Y.; 1807 L.
Comyn and Rowden	...	c. 1770. (Specimen in Guildhall Museum.)
Coney, John ...	...	1755 Y.
Cooch, Joshua ...	...	1761 Y.
T.P. Cooch, William (Couch)	...	1731 Y.; 1752 L.; 1761 L. (844)
T.P. Cooch, William	...	1775 Y. (1029)
Cook, Edmund...	...	1701 L.
Cook, Richard ...	...	1756 Y.
Cook, Thomas ...	...	1690 Y.
Cook, William (Cooke)	...	1707 L.
T.P. Cooke and Freeman	...	c. 1725. (824)
Cooke, Charles William	...	1810 Y.
Cooke, Edward...	...	1769 Y.
Cooke, Isaac ...	...	1692 Y.
T.P. Cooke, John ...	...	1770 Y. (487)
Y. Cooke, Richard...	...	1599
Cooke, Samuel ...	...	1727 Y. (813)
T.P. Cooke, Thomas	...	c. 1699. (565)
Cooke, White ...	...	1720 Y.
Cooper, Benjamin	...	1684 L.
Cooper, Benjamin	...	1727 Y.
Cooper, George...	...	1777 Y.
Cooper, George H.	...	1802 L.; 1819 M.
Cooper, John ...	...	1688 Y.
T.P. Cooper, Joseph...	...	(465)
Cooper, Richard	...	1818 L.

w.	Cooper, Thomas	...	1668
	Cooper, Thomas	...	1817 Y.
	Cooper, William	...	1655 f. S.
	Cordell, John	...	1765 Y.
	Cordell, Joseph...	...	1729 Y.
	Cordwell, William	...	1756 Y.
T.P.	Cormell, I.	...	(410)
H.	Cornewall, John	...	c. 1684
w.	Cornewell, William	...	1614
T.P.	Cotton, Jonathan (1)	...	1711 L.; 1734 W.; 1736 M. (624)
T.P.	Cotton, Jonathan (2)	...	1736 L.; 1757 W.; 1759 M. (866)
	Cotton, Jonathan (3)	...	1750 L.
	Cotton, Thomas (1)	...	1716 Y.
	Cotton, Thomas (2)	...	1747 Y.; 1749 L.; 1778 M.
	Corse, Joseph	...	1694 Y.
*E.	Cortyne, John	...	1630
	Couch, William (<i>vide</i> Cooch).		
*E.	Coulter, William	...	1751
*E.	Coulthard, Alexander	...	1708
	Coulton, Charles	...	1711 Y.
YK.	Coulton(Cowton), Robert	...	1662-1677
YK.	Coulton, Robert	...	1642-1688
YK.	Coulton, Robert, jun.	...	1677-1688
T.P.	Co[ur]sey, John	...	1667 L. (430)
*E.	Coutie, William	...	1619
T.P.	Cowderoy, Thomas	...	1689 Y. (473)
	Cowdwell, John	...	1606, 1612, 1617 W.; 1620 M.
	Cowes, Henry	...	1626; 1636 W.; 1640, 1645 M.
	Cowes, Thomas...	...	1601; 1605 W.
	Cowley, John (1)	...	1724 L.; 1730 S.
	Cowley, John (2)	...	1747 Y.
	Cowley, William (1)	...	1669 L.; 1690, 1693 W.; 1695 M.
	Cowley, William (2)	...	1709 L.; 1732 W.; 1734 M.
T.P.	Cowling, William	...	1737 Y. (892)
H.	Cowlston, —	...	1603
*E.	Cowper, James	...	1704
	Cowper, Thomas	...	1721 Y.
	Cowper, William	...	1750 Y.
w.	Cowyer, Nicholas	...	1607 W.
	Cox, Charles	...	1724 Y.
T.P.	Cox, John	...	1679 L. (262)
	Cox, Ralph	...	1656
T.P.	Cox, Richard	...	1712 Y. (763)
	Cox, Stephen	...	
T.P.	Cox, William (1)	...	1708 Y. (668)

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	Cox, William (2)	...	7 Y.
T.P.	Cranley, Charles	...	1692 Y. (508)
	Creak, James	1738 Y.
	Crellin, Horatio N.	...	1821 Y.
	Crellin, Philip, sen.	...	1788 Y.
	Crellin, Philip, jun.	...	1814 Y.; 1820 M.
*E.	Crichton, George	...	1673
*E.	Crichton, John ...	...	1687
DN.	Crief, Richard ...	...	1639
	Cripps, James ...	...	1735 Y.
T.P.	Cripps, Mark ...	...	1736 L.; 1762 M. (786)
	Crook, Richard...	...	1710 Y.
	Crooke, Robert...	...	1738 Y.
T.P.	Crook(es), William	...	(351)
	Croop, William...	...	1706 Y.
	Cropp, William...	...	1667 L.
	Cross, Abraham	...	1695 Y.
	Cross, William ...	...	1659
	Cross, William ...	...	1668 L.
T.P.	Crossfield, Robert	...	1701 Y. (646)
	Crosswell, Robert	...	1750 W.
	Crostwayt, Richard	...	1541, 1542, 1550 W.
	Crostwayte, Nicholas	...	1551, 1557, 1559 W.
	Crowe, William	...	1512; 1519 W.; 1528 M.
	Crowling, Abraham	...	n.d.
	Crowson, John ...	...	1586 W.
	Cuming, Richard	...	n.d.
	Curd, Thomas ...	...	1729 Y.; 1746 L.; 1756 S.
H.	Curtis, Benjamin	...	1697
	Curtis, Benjamin	...	1697 Y.
w.	Curtis, Habakuk	...	1599
	Curtis, Peter (Curtys) ...	...	1525 M.
	Curtis, (Sir) Thomas	...	1538, 1539, 1545, 1546 M.
	Curtys, William (Curtis)	...	1558, 1562 W.; 1566, 1569, 1573, 1576, 1577, 1579, 1583, 1586 M.
*E.	Cuthbertson, John	...	1712-1730
T.P.	Cutler, T.	...	(276)
T.P.	Dackcombe, Aquila	...	1746 L. (913)
	Dackcombe, Aquila	...	1801 L.; 1818 M.
	Dackcombe, William	...	1819 Y.
	Dadley, Edward	...	1775 Y.; 1783 L.; 1798, 1799, 1803 W.; 1804 M.
	Dadley, Mary ...	...	1815 L.
	Dadley, William	...	1818 L.

T.P.	Daken, Robert (Dakin)	1698 Y. (555)
T.P.	Dale, Richard ...	1709 Y. (667)
	Dalmer, Symeon	... 1705 Y.
DN.	Daly, John ...	1635
	Damport, Edward	... 1569 (Coventry)
	Daniel, Thomas	... 1723 Y.
	Daniell, Alexander	... 1812 L.
	Daniell, George	... 1806 L.
	Darling, Thomas	... 1736 Y. ; 1741 L. ; 1758 W.
	Davenport, Christopher	1602 (Coventry)
	Davenport, Edmund	... 1550 (Coventry)
	Daveson, William	... 1667 L.
	Davidson, Thomas	... 1807 Y.
	[Da]vies, Dav[id]	... n.d.
	Davis, John ...	... 1687 Y.
	Davis, John ...	... 1715 Y. ; 1747 L.
	Davis, Joseph ...	... 1720 Y.
	Davis, Richard ...	... 1664 L.
	Davis, Thomas ...	... 1788 Y.
	Davis, William ...	... 1748 Y.
DN.	Davison, George	... 1728
	Davison, John ...	... 1687 Y.
C.	Davy, Edmund ...	... 1688
	Daw, William ...	... n.d.
	Dawes, Richard	... 1652 f. W.
	Dawkins, Pollisargus	... 1628 W.
H.	Dawson, William (?)	n.d.
	Daveson)	...
	Day, John ...	... 1540, 1546, 1549 W. ; 1554, 1560, 1565 M.
	Day, Thomas ...	... 1703 Y.
T.P.	Deacon, Thomas	... 1780 Y. (272)
	Deacon, William	... 1755 Y.
	Deale, George ...	... 1711 Y.
	Deane, John ...	... 1775 Y.
T.P.	Deane, Robert ...	... 1692 Y. (582)
	Deane, William	... 1731 Y.
	Deeley, William	... 1726 Y.
T.P.	de Jersey, William	... 1744 L. ; 1773 M. (970)
T.P.	de St. Croix, John	... 1729 Y. (833)
	Devand, Joanes	... 1689
	Devey, John ...	... 1768 Y.
	Devon, John ...	... 1777 Y.
	Dewell, Joseph ...	... 1734 Y.
w.	Dickinson, Paul	... 1622

Dickinson, Robert	...	1762 Y.
Dickinson, Thomas	...	1667 L.
H. Dickson, William	...	1607
H. Digby, John	...	n.d.
T.P. Diggles, William	...	1699 Y. (569)
T.P. Dimocke, William	...	(531)
Distin, Anthony (Diston)	1696	Y.
Distin, Giles (Diston)	...	1667 L.
Ditch, William	...	1669 L.
Dixon, Henry	...	1790 Y.
Dixon, John	...	1688 Y.
Dixon, John	...	1739 Y.
w. Dixon, William	...	1612
Dixon, William	...	1704 Y.
Dobney, John	...	1744 Y.
Dobson, Richard	...	1746 Y.
w. Dod, —	...	1665
T.P. Dodson, Thomas	...	1769 Y. (1027)
Doiley, John	...	1708 Y.
Dolby, Francis	...	1697 Y.
Donne, James	...	1701 Y.
T.P. Donne, John	...	1716, 1723 W. (488)
T.P. Donne, Joseph	...	1727 L. (804) (807)
Donne, William	...	1722 Y.
Donning (<i>vide</i> Dunning)	...	...
Dorman, John	...	1815 L.
T.P. Dove, John	...	1684 L.; 1713 W. (295)
Dowell, Jeremiah	...	1721 Y.
Doyle, Patrick	...	1771 Y.
Drabble, William	...	1819 Y.
Draper, James	...	1598 W.
Draper, John	...	1712 Y.
DN. Draper, John	...	1638
Drew, Edward	...	1728 Y.
Drew, John	...	1720 Y.
T.P. Drinkwater, Richard	...	1712 Y. (682)
Drinkwater, Timothy	...	1676 L.
Drury, John	...	1655 S.; 1673 M.
Drury, — (?)	...	1705 Y.
Duckmanton, John	...	1690 Y.
w. Dudley, —	...	1605
Duffield, Peter (1)	...	1654 S.; 1672, 1688 M.
Duffield, Peter (2)	...	1697 L.
Dunch, Mary Ann	...	1724 Y.

w.	Duncomb(e) (Duncumb)	
	John (of Birmingham)	c. 1707
	Duncomb(e) (Duncumb)	
	Samuel (of Birmingham)	c. 1750
	Dunn, John	1736 Y.
	Dunne, Richard ...	1691 L.; 1696 S.
	Dunning, Thomas, sen.	1605, 1610, 1614; 1617 M.
	Dunning, Thomas, jun.	1617 W.
T.P.	Durand, Jonas	1692 Y.; 1695 L.; 1718, 1726 W. (557)
	Durand, Jonas	1732 Y.; 1746 L.; 1763 W.
T.P.	Durnford, Francis ...	(234)
	Duxell, Richard ...	1616 S.
	Dyer, John	1669 L.; 1703 M.
T.P.	Dyer, Lawrence (1) ...	1657 S.; 1669 W.; 1675 M. (135)
T.P.	Dyer, Lawrence (2) ...	1694 Y.; 1698 L.; 1726, 1728 W.; (691)
T.P.	Dyer, Richard	1699 Y. (558)
	Dyer, William	1667 L.; 1682 W.
	Dymock(e), William ...	1696 Y.
	Eames, Richard	1697 L.
	Eastham, J.	1748 Y.
	Eastland, B. R.	1748 Y.
	Eastwick, Adrian	1730 Y.
	Eastwick, Francis	1694 Y.
	Eastwick, Henry S.	1740 Y.
	Eastwick, Isaac	1736 Y.
	Ebsall, John	1706 Y.
	Eddon, William	1689 Y.
	Eden, William	1697 L.; 1737 M.
	Edgar and Son	n.d.
*E.	Edgar, Robert	1684
*E.	Edgar, Thomas	1654
	Edgell, Simon	1709 Y.
H.	Edward(s), Edward ...	c. 1670
T.P.	Edwards, John	1718 Y. (963)
	Edwards, J.	1739 Y.
	Edwards, William	1697 Y.
	Egan, Andrew	1783 L.
	Eells, Levy	1744 Y.
	Eells, William	1752 Y.
*E.	Eddy, James	1600
T.P.	Elderton, John	1696 L.; 1731 M. (507)
	Elderton, Savage	1740 Y.

	Elinor, Christopher	...	1755 Y.
T.P.	Elliot, Bartholomew	...	1746 L. (891)
	Elliott, Charles	...	1704 Y.
	Elliott, Thos.	...	1587, 1588 S.; 1604 M.
	Elliott, William	...	1823 Y.
	Ellis, Edward	...	1700 Y.
	Ellis, Edward	...	1762 Y.
C.	Ellis, John	...	1688
	Ellis, John (1)	...	1754 L.; 1770 W.
	Ellis, John (2)	...	1754 Y.
T.P.	Ellis, Samuel (1)	...	1721 Y.; 1725 L.; 1748 M. (746)
	Ellis, Samuel (2)	...	1754 L.
T.P.	Ellis, William (1)	...	1702 Y. (778)
	Ellis, William (2)	...	1726 Y.
T.P.	Elwick, Henry	...	1707 Y. (775)
T.P.	Ellwood, William (1)	...	1697 L.; 1733 M. (540)
	Ellwood, William (2)	...	1723 Y.; 1749 L.
	Elton, J.	...	1725 Y.
	Elyot, Thomas (1)	...	1579 M.
	Elyot, Thomas (2)	...	1587, 1588 S.; 1604 M.
	Embry, William	...	1727 Y.
	Emes, John (1)	...	1676 L.; 1700 M.
	Emes, John (2)	...	1700 Y.
	Emmerton, Thomas	...	1715 Y.; 1722 L.; 1736 W.
	End, J. Jacob	...	1815 Y.
	End, Richard	...	1777 Y.
T.P.	Engley, Arthur	...	c. 1700. (672)
D.	Enos, Thomas	...	1612
	Estwicke, Francis	...	1694 Y.
	Evans, Charles	...	1760 Y.
	Evans, Charles	...	1737 Y.
	Evans, Ellis	...	1690 Y.
L.	Evans, James	...	1816 Y.
	Evans, J.	...	1720 Y.
	Evans, Richard	...	1756 Y.
	Evatt, Thomas	...	1797 L.
	Eve, Adam	...	1769 Y.
	Eve, Joseph	...	1725 Y.
	Everard, George	...	1696 Y.
	Everett, Henry	...	1717 Y.
	Everett, James	...	1711 Y.
	Everitt, —	...	1664 S.
	Ewen, John	...	1700 Y.
	Ewsters, Richard	...	1717 Y.
	Ewsters, Thomas	...	1753 L.

	Exall, Christopher	...	1700 Y.
	Excell, James	...	1718 Y.
	Fairbrother, R.	...	n.d.
	Farley, John	...	1727 Y.
	Farman, Edward	...	1786 Y.
	Farman, J.	...	1764 Y.
T.P.	Farmer, —	...	(914)
	Farmer, George	...	1688 Y.
	Farmer, Henry William	...	1811 Y.
	Farmer, John	...	1687 Y.
	Farmer, John	...	1725 Y.
	Farmer, Richard	...	1728 Y.
	Farmer, Thomas	...	1688 Y.
T.P.	Farmer, William (1)	...	1765 Y. (1014)
	Farmer, William (2)	...	1795 Y.
	Farshall, Richard	...	1692 Y.
	Farthing, Roger	...	1573 W.
	Fasson, Benjamin	...	1797 L.; 1815 M.
	Fasson, J.	...	1725 Y.
	Fasson, John (1)	...	1745 L.
T.P.	Fasson, John (2)	...	1753 L.; 1762 S. (964)
T.P.	Fasson, Thomas	...	1783 L.; 1803 M. (1048)
T.P.	Fasson, William	...	1758 L.; 1787 M. (977)
	Fasson & Son	...	n.d.
	Fawcet, James	...	1749 Y.
	Fawler, Daniel	...	1698 Y.
T.P.	Febbard, Richard	...	1690 Y. (458)
	Febbert, Wm.	...	c. 1720
T.P.	Feild, Henry	...	1719 Y. (528)
T.P.	Feildar, Henry	...	1704 Y. (673)
	Fell, George John	...	1796 Y.
*E.	Ferguson, Alexander	...	1678
E.	Ferguson, Alexander	...	1645-1688
	Fethers, Francis	...	1815 Y.
	Fevrier, William	...	1776 Y.
W.	Fewtrell, Edward	...	1605
T.P.	Fiddes, James	...	1754 Y. (1003)
	Field, Edward Spencer (1)	...	1749 Y.; 1771 L.
	Field, Edward Spencer (2)	...	1787 Y.
	Field, H.	...	1693 Y.
	Field, Robert Spencer	...	1782 Y.
T.P.	Fielder(ar), Henry	...	1704 Y. (673)
	Fielding, Charles Israel	...	1778 Y.
*E.	Findlay, Robert	...	1717

T.P.	Fisher, Paul ...	... 1798 Y. (1071)
	Fisher, Samuel ...	... 1744 Y.
	Fisher, William ...	... 1771 Y.
*E.	Fleming, William ...	... 1717
	Fletcher, Hannah ...	... 1714 Y.
	Fletcher, James ...	... 1775 Y.
	Fletcher, Richard ...	... 1681 L.; 1701 W.
DN.	Flood, Walter ...	... 1630
	{ Floyd, John ...	... 1769 L.; 1787 W.
	{ Floyd, J. ...	... 1748 Y.
T.P.	Fly and Thompson ...	... c. 1735. (874)
T.P.	Fly, Timothy ...	... 1713 L.; 1739 M. (675)
T.P.	Fly, William ...	... 1691 L. (328)
T.P.	Fontaine, James ...	... 1752 Y.; 1786 L. (961)
T.P.	Ford, Abraham ...	... 1719 L. (717)
	Ford, John ...	... 1701 L.; 1723 W.
W.	Forman, Simon ...	... 1608
T.P.	Foster, Benjamin (1) ...	... 1706 Y. (639)
T.P.	Foster, Benjamin (2) ...	... 1730 Y. (847)
	Foster, Boniface ...	... 1574 W.
	Foster, Edward (1) ...	... 1734 Y.
	Foster, Edward (2) ...	... 1734 Y.
T.P.	Foster, John ...	... 1810 L. (897)
T.P.	Foster, Joseph ...	... 1757 Y. (1047)
	Foster, J. ...	... 1789 Y.
	Foster, Thomas ...	... 1742 Y.
	Foster, William ...	... 1709 Y.
	Fowl, Thomas (Foull) ...	... 1541 W.
	Fowler, J. ...	... 1744 Y.
	Fowler, Samuel ...	... 1769 Y.
	Fox, Edward ...	... 1617 S.
	Fox, Thomas ...	... 1689 Y.
	Foxon, William ...	... 1723 Y.
	Franklyn, Jeremiah ...	... 1729 Y.
	Franklyn, Richard ...	... 1689 Y.; 1707 L.; 1730 W.
	Freeman, Henry ...	... 1669 L.; 1676 S.
	Freeman, Thomas ...	... 1694 Y.
	Freeman, William ...	... 1727
T.P.	French, John ...	... 1687. (456)
DN.	Frend, Nicholas ...	... 1620
W.	Frend, Robert ...	... 1625
DN.	Friend, Edward ...	... 1636
	Frith, J. M. ...	... 1760 Y.
T.P.	Frith, Thomas ...	... 1693 Y. (601)
	Frith, William ...	... 1700 Y.

	Froome, William	...	1760 Y.
	Frost, John	...	1777 Y.
T.P.	Fryer, John	...	1696 L.; 1710, 1715 M. (498)
	Ful(l)ham, Andrew	...	1614 W.
*E.	Fulham, John	...	1637, 1642 M.
	Fulshurst, Abraham	...	1689 Y.
	Funge, William	...	1701 Y.
	Gamble, Nicholas	...	1687 Y.
*E.	Gardiner, John	...	1764
T.P.	Gardiner, Joseph	...	(364)
	Gardner, Allen	...	1555 S.; 1566, 1570, 1576 W.; 1578 M.
T.P.	Garioch, Patrick	...	1735 Y. (880)
	Garle, Christopher	...	1714 Y.
*E.	Garmentim, William	...	1613
	Garratt, Joseph	...	1734 Y.
	Gascar, Percival	...	1581, 1589 W.; 1593, 1597 M.
H.	Gatcher, John (?Catcher)	...	c. 1588
DN.	Gee, George	...	1764
	Gery(e), John	...	1559, 1563 W.; 1567, 1570, 1574 M.
T.P.	George, Everard	...	(532)
	Gepp, Matthew	...	1715 Y.
	Gibbs, Henry	...	1729 Y.
	Gibbs, James	...	1741 Y.
	Gibbs, John	...	1756 Y.
	Gibbs, Matthew	...	1719 Y.
T.P.	Gibbs, William	...	1804 Y. (1077)
*E.	Gibson, Edward	...	1719
	Gibson, Elizabeth	...	1762 Y.
H.	Gibson, Robert	...	1668
D.	Gibson, Thomas	...	1626
	Giddings, Joseph	...	c. 1709
	Giffin, Jonathan	...	1723 Y.
	Giffin, Thomas (1)	...	1726 L.; 1753, 1757 M. (681)
	Giffin, Thomas (2)	...	1760 L. (1006)
	Gilbert, Edward	...	1654, 1650 W.; 1662 M.
	Giles, William	...	1741 L.; 1768 W.; 1769 M.
T.P.	Gillam, Everard	...	1702 Y. (637)
	Gillam, Jonas	...	1708 Y.
T.P.	Gillam, William	...	1698 Y. (550)
	Gillate, George M.	...	1807 Y.
	Gilligan, Roger	...	1709 Y.
	Gisburne(erne), Robert	...	1691 M.
T.P.	Gisburne(erne), John	...	1691 Y. (536)
	Gisburne(erne), J.	...	1696 Y.

	Glass, William ...	... 1754 Y.
*E.	Gledstanes, George	... 1610
	Glover, Edward	... 1610 S.; 1620 W.
*E.	Glover, John ...	... 1779
	Glover, Richard	... 1559 W.; 1606, 1611 M.
	Glover, Roger ...	... 1605, 1611 W.; 1615 M.
	Glover, Thomas	... 1814 Y.
	Glynn, William	... 1691 Y.
	Goater, Thomas	... 1729 Y.; 1758 L.
W.	Godfrey, John ...	... 1612
T.P.	Godfrey, Joseph Henry	1807 Y. (1081)
	Godfrey, Stephen	... 1679 L.
C.	Godfrey, Peter ...	... 1688
	Godfrey, William	... 1796 Y.
	Going, Richard	... (? Leeds)
	Gold, Richard ...	... 1737 Y.
*E.	Goldie, Joseph ...	... 1633
	Good, Robert ...	... 1709 Y.
	Goodluck, Robert	... 1771 Y.
	Goodluck, William	
	Richard ...	... 1823 Y.
T.P.	Goodman, Harry	... 1693 Y. (510)
	Goodman, Philip	... 1587, 1588 S.; 1596 W.
	Goodwin, Richard	... 1783 Y.
T.P.	Goodwin, Thomas	... 1707 Y. (671)
	Goose, Thomas ...	... 1770 Y.
V.	Gorwood, Joseph	... 1684
T.P.	Gosl(er), N.? ...	... (374)
T.P.	Gosling, Thomas	... 1721 Y. (794)
	Gould, William ...	... 1712 Y.
E.	Gowet, Robert ...	... 1621
T.P.	Graham, Basil ...	... 1699 Y. (560)
	Graham, Joseph	... 1758 Y.
*E.	Grahame, Alexander	... 1654
	Grainge, John ...	... 1799 L.; 1816 M.
	Grainger, William	... 1620 S.; 1638 W.
H.	G r a m e , T h o m a s	
	(? Grahame) ...	... c. 1700
	Grant, Edward ...	... 1698 Y.; 1715 L.; 1741 M.
	Grant, Joseph ...	... 1801 Y.
T.P.	Grant, N. ...	... (603)
	Gratton, Joseph	... 1817 L.; 1839 M.
	Graunt, John ...	... 1669 L.
	Graves, Alexander	... 1752 Y.
	Graves, Francis ...	... 1621 S.; 1629 W.

	Graves, T. O.	...	...
	Gray, John	...	1757 Y.
	Gray, Thomas	...	1782 Y.
T.P.	Gray and King	...	(711)
W.	Greaves, Francis	...	1610
H.	Greaves, John	...	c. 1609
	Greaves, John	...	1733 Y.
	Green, J.	...	1718 Y.
	Green, James	...	1750 L.; 1778 W.
T.P.	Green, John Gray	...	1793 Y. (1068)
	Green, Joseph	...	1803 Y.
	Green, Nathaniel	...	1722 Y.
	Green, William...	...	1684 L.
	Green, William Sandys	1725 Y.	; 1737 L.
	Greener, Thomas	...	1700 Y.
T.P.	Greenfell, George	...	1759 L. (976)
	Greening, Richard	...	1756 Y.
	Greenwood, John	...	1731 Y.
T.P.	Greenwood, Thomas	...	1759 Y. (997)
	Gregge, John	...	1722 Y.
T.P.	Gregge, Robert...	...	1678 L.; 1683 S. (215)
	Gregge, Thomas	...	1654 S.; 1671, 1674, 1677 M.
	Gregory, Edward	...	n.d.
	Gregory, George	...	1740 Y.
T.P.	Grendon, Daniel	...	1735 Y. (871)
	Grey, John	...	1712 Y.
	Grey, Richard	...	1706 Y.
C.	Gribble, William	...	1688
	Grier, James	...	1694 Y.
*E.	Grier, John	...	1701
	Griffin, Elizabeth	...	1749 Y.
T.P.	Grigg, Samuel	...	1734 Y. (879)
	Grimshaw, James	...	1714 Y.
T.P.	Grimsted, John...	...	1701 Y. (324)
T.P.	Groce, Thomas (? Grace)	1737 Y.	(876)
	Groome, Randell	...	1615 S.; 1624 W.
T.P.	Groome, William	...	1698 Y. (1076)
	Grove, Edmund	...	1753 Y.
	Grove, William	...	1779 Y.
	Groves, Edmund	...	1773 L.
T.P.	Groves, Edward	...	c. 1677. (294)
	Grunwin, Gabriel	...	1693 L.
T.P.	Grunwin, Richard	...	1714 L.; 1729 W. (677)
*E.	Guld, John	...	1677
	Gunthorp(e), Jonathan...	1699 Y.	

T.P.	Gurnell, John	...	...	1768 Y. (1025)
T.P.	Guy, Earle of Warwick	(<i>vide</i> Thomas Wigley).	(630)	
	Guy, John	...	...	1692 Y.
T.P.	Guy, Samuel	...	...	1729 Y. (845)
T.P.	Gwilt, Howell	...	...	1697 Y.; 1709 L. (623)
	Gwyn, Bacon	...	...	1709 L.
	Hadley, Isaac	...	...	1668 L.
T.P.	Hagger, Stephen Kent	...	...	1754 Y. (1017)
	Hair, William	...	...	1695 Y.
	Hale and Sons	...	...	n.d.
T.P.	Hale, George	...	...	(245)
T.P.	Halford, Sim.	...	...	1726 Y. (830)
	Halifax, Christopher	...	...	1704 Y.
	Halifax, Francis	...	...	1690 Y.
	Halifax, Henry	...	...	1698 Y.
	Hall, James	...	...	1699 Y.
	Hall, John (1)	...	...	1810 M.
	Hall, John (2)	...	...	1823 L.
w.	Hall, Robert (1)	...	...	1639
	Hall, Robert (2)	...	...	1793 Y.
w.	Hall, Thomas (1)	...	...	1620
	Hall, Thomas (2)	...	...	1711 Y.
T.P.	Hall, William	...	...	1687 Y. (128) (338) (447)
	Hamberger, John	...	...	1794 Y.; 1819 L.
T.P.	Hamilton, Alexander	...	...	1721 Y.; 1736 L.; 1745 S. (839)
*E.	Hamilton, William	...	...	1613
T.P.	Hammerton, Henry (1)	...	...	1706 Y.; 1733 W. (642)
	Hammerton, Henry (2)	...	...	1748 Y.
	Hammerton, Richard	...	...	1751 Y.
YK.	Hammon, Henry	...	...	1647-1691
YK.	Hammon, John	...	...	1647-1656
T.P.	Hammond, George	...	...	1703 L.; 1709 S. (515)
w.	Hamon, Samuel (1)	...	...	1614
	Hamon, Samuel (2)	...	...	1693 Y.
H.	Hamson, John	...	...	n.d.
H.	Hamson, Samuel	...	...	d. 1615
T.P.	Hancock, Samuel	...	...	1689 L.; 1714 W. (375)
T.P.	Hand, Samuel	...	...	(232)
	Hands, James	...	...	1718 Y.
T.P.	Hands, Richard	...	...	1717 Y. (834)
	Handy, J.	...	...	1754 Y.
	Handy, Thomas	...	...	1784 Y.
	Handy, William (1)	...	...	1728 Y.; 1746 L.
T.P.	Handy, William (2)	...	...	1746 Y. (884)

T.P.	Handy, William (3)	...	1755 Y.	(984)
	Hankinson, J.	...	1693 Y.	
	Hanns, Edward	...	1704 Y.	
	Hanns, Richard	...	1727 Y.	
	Harbridge, William	...	1774 Y.	
w.	Hardeman, William	...	1610	
	Harding, Jonathan (1)	...	1693 Y.	
	Harding, Jonathan (2)	...	1722 Y.	
	Harding, Robert	...	1668 L.	
	Hardman, John...	...	n.d.	
	Harendon, —	...	1664 S.	
T.P.	Harford, Henry (1)	...	1676 L.	(395)
	Harford, Henry (2)	...	1715 Y.	
	Harper, Edward	...	1572 S.	
	Harper, J.	...	1709 Y.	
T.P.	Harris, Jabez	...	1694 Y. ; 1703 L. ; 1734 W.	(538)
T.P.	Harris, John	...	1709 Y.	(660)
	Harris, Richard...	...	1763 Y.	
T.P.	Harris, William	...	1746 Y.	(966)
YK.	Harrison, John (1)	...	1651-1684	
YK.	Harrison, John (2)	...	1677-1697	
YK.	Harrison, John (3)	...	1741-1749	
	Harrison, Rufus	...	London; n.d.	
T.P.	Harrison, William	...	1748 Y.	(931)
H.	Hartford, Henry	...	c. 1692	
	Hartshorne, Michael	...	1676 L. ; 1693 W.	
	Hartwell, Abraham	...	1591, 1595 M.	
T.P.	Hartwell, John ...	...	1736 Y.	(925)
	Hartwell, Peter	...	1688 Y.	
*E.	Harvie, James	...	1654	
*E.	Harvie, John	...	1643	
w.	Hasell, Baptist	...	1599	
	Haslam, William	...	1734 Y.	
	Hasselborne, Jacob	...	1691 L. ; 1722 M.	
	Hassell, Thomas	...	1554 S. ; 1565 W.	
w.	Hastings, James	...	1614	
	Has(s)ell, James	...	1792 Y.	
	Has(s)ell, Thomas	...	n.d.	
T.P.	Hatch, Henry	...	(302)	
	Hatfield, William	...	1627 S.	
	Hathaway, James (1)	...	1734 Y.	
	Hathaway, James (2)	...	1754 Y.	
T.P.	Hathaway, John	...	1725 Y.	(790)
	Haveland, Miles	...	1664 L. ; 1668 S.	
	Havering, John...	...	1699 Y.	

Haward	(Howard),	
Thomas	... ...	1658; 1664 W.; 1666 M.
Haward	(Howard),	
Thomas, jun....	...	1667 L.
Haward	(Howard),	
William	... ...	(see Howard)
Hawclif, Symon	...	1568 S.
Hawk(e), Thomas	...	1579, 1588 W.
Hawkes, Edward	...	1667 L.
Hawkesford, Roger	...	1601 W.
Hawkins, John	...	1738 Y.
Hawkins, Richard	...	1727 Y.
Hawkins, S.	...	1536 W.
T.P.	Hawkins, Thomas	... 1742 Y. (975)
	Hawkins, Thomas	... 1756 Y.
	Haws, J....	... 1791 Y.
	Haycroft, Charles	... 1756 Y.
	Hayes, Hugh	... 1697 Y.
	Hayes, Thomas	... 1746 Y.
	Haynes, John	... 1688 Y.
	Haynes, William	... 1556, 1560 W.
T.P.	Hayton, John	... 1743 Y.; 1748 L. (918)
T.P.	Healey, William	... 1752 Y. (960)
DN.	Heaney, John	... 1786
	Hearman, William	... 1801 Y.
	Heath, Edward...	... 1652 f. W.
T.P.	Heath, John	... 1694 Y. (744)
T.P.	Heath, John	... 1618. (519)
H.	Heath, Lancelot	... 1688
H.	Heath, Lancelot	... d. 1584
	Heath, Richard	... 1696 L.; 1699 M.
w.	Heath, Samuel	... 1715 Y.
	Heath, Thomas	... 1714 Y.
	Heath, Thomas...	... 1709 Y.
	Heatley, Alexander	... 1700 Y.
	Henley, William	... 1723 Y.
	Henning, Thomas	... 1693 Y.
	Henson, Thomas	... 1614 S.
	Herne, Daniel	... 1756 Y; 1767 L.
*E.	Hernie, James	... 1651
*E.	Herrin, John	... 1693-1740
*E.	Herring, James...	... 1692
	Hesketh, Henry	... 1698 Y.
T.P.	Heslop, Richard	... 1700 Y. (641)
	Heydon, Samuel	... 1715 Y.

T.P.	Heyford, William	...	1698 Y. (556)
	Heythwaite, Michael	...	1552, 1553 W.
	Hewitt, J.	...	1723 Y.
	Hickes, Daniel	...	1690 Y.
	Hickes, P.	...	1706 Y.
	Hickingbotham, Francis	...	1693 Y.
	Hickingbottom	...	
	Hickling, Thomas	...	1685 L.; 1698 W.
	Hickling, Thomas	...	1717 Y.
	Hicks, Thomas	...	1698 M.
	Hide, Benjamin	...	1741 Y.
W.	Higdon, Joseph	...	1683
T.P.	Highmore, William	...	1742 L. (894)
T.P.	Higley, Samuel	...	1775 Y. (1033)
	Hill, Hough	...	1625 W.
	Hill, Jonas	...	c. 1714
	Hill, Thomas	...	1696 Y.
	Hill, Robert	...	1724 Y.
	Hill, Roger	...	1791 Y.
	Hill, Thomas	...	1795
	Hill, Walter	...	(see Hyll)
	Hills, William	...	1636; 1641 M.
	Hinde, John (1)	...	1767 Y.
T.P.	Hinde, John (2)	...	1800 L. (1026)
	Hindes, John	...	1760 Y.
	Hinman, Benjamin	...	1715 Y.
	Hitchcock, Evan	...	1708 Y.
	Hitchcock, John	...	1690 Y.
	Hitchens, James	...	1744 Y.
	Hitchens, John	...	1758 L.; 1786 W.
	Hitchens, William	...	1705 Y.
	Hitchens, William	...	1732 Y.
	Hitchens, —	...	1759 Y.
	Hitchman, James	...	1701 Y.; 1716 L.
T.P.	Hitchman, Robert	...	1737 L.; 1761 W. (877)
W.	Hoare, Richard	...	1672
	Hoare, Thomas	...	1718 L.; 1728 S.
W.	Hobson, Thomas (of Bristol)	...	1614
	Hockley, Richard	...	1715 Y.
	Hockley, Richard	...	1725 Y.
	Hodge, Joseph	...	1667 L.
T.P.	Hodge, Robert P.	...	1772 Y.; 1782 L.; 1802 M. (1019)
	Hodge, Thomas Bathurst	...	1810 Y.
	Hodges, Joseph (1)	...	1693 Y.

Hodges, Joseph (2)	...	1718 Y.
Hodgkis, Arthur	...	1635 S.
Hodgkin, Thomas (London)	...	c. 1768
Hogg, William (New- castle)	...	n.d.
H. Hollas, —	...	n.d.
T.P. Holl(e)y, John	...	1689 Y.; 1699 L.; 1706 S. (461)
Hollford, Stephen	...	1664 L.; 1668 S.
Hollinshead, William	...	1687 Y.
Holloway, Richard	...	1745 Y.
Holman, Ary	...	1767 L.; 1790, 1791 M.
Holman, Edward	...	1688 Y.
T.P. Holmes, George	...	1746 L. (908)
Holmes, Joshua	...	1759 Y.
Holmes, Joseph...	...	1755 Y.
Holmes, Mary Elizabeth	...	1751 Y.
Holmes, Thomas	...	1709 Y.
T.P. Home, John	...	1749 Y.; 1754 L.; 1771 W. (965)
Hone, John	...	1732 Y.
T.P. Hone, William	...	1688 Y.; 1713 L. (356)
Hooper, J.	...	1765 Y.
Hooper, Thomas	...	1784 Y.
Hopkins, Joseph	...	1667 L.
T.P. Hopkins, Thomas	...	1700 Y. (584)
Hoppey, G.	...	1777 Y.
Horrod, Thomas	...	1693 Y.
Horton, William	...	1725 Y.
Hoskins, J.	...	1735 Y.
Hoskins, Thomas	...	1763 Y.
Hoskyn, — (Barnstaple)	n.d.	
VK. Houldsworth, Thomas	...	1653-1680
How, Josiah	...	1713 Y.
How, J.	...	1760 Y.
How, Thomas	...	1714 Y.
T.P. Howard, William	...	1700 W.; 1702 M. (204)
T.P. Howard, William	...	1745 Y.; 1779 W. (920)
Howe, J.	...	1711 Y.
Howell, Ralph	...	1623 f. W.
Hubbard, Henry	...	1731 Y
Hubbard, Robert	...	1690 Y.; 1713 L.; 1717 S.
Hubert, Isaac	...	1755 Y.
T.P. Hudson, John	...	1770 Y.; 1804 L. (1023)
H. Hudson, Thomas	...	c. 1679.
Hudson, William	...	1729 Y.

T.P.	Hughes, James ...	...	1691 Y. (493)
	Hull, J. ...	...	1776 Y.
	Hull, J., jun. ...	...	1799 Y.
	Hull, Thomas ...	...	1639; 1645 W.; 1650 M.
T.P.	Hulls, John ...	...	1705 W.; 1709 M. (256)
T.P.	Hulls, Ralph ...	...	1682 M. (208)
	Hulls, S. ...	...	1693 Y.
	Hulls, William ...	...	1743 W.; 1744 M.
T.P.	Hulse, Charles ...	...	1690 Y. (466)
	Hume, George ...	...	1700 Y.
	Hume, Robert ...	...	1790 Y.
	Hunt, James ...	...	1699 Y.
	Hunt, John ...	...	1701 Y.
H.	Hunt, Nicholas ...	...	1663
	Hunt, Samuel ...	...	1742 Y.
T.P.	Hunt, Thomas ...	...	(194)
*E.	Hunter, Alex. ...	...	1682
*E.	Hunter, William ...	...	1749
T.P.	Hunton, Nicholas ...	...	1667 L; 1670 S. (143) (376)
	Hurdman, William ...	...	1620 W.; 1622, 1624, 1625 M.
	Hurst, Richard ...	...	1774 Y.; 1805 L.; 1826 M.
T.P.	Hurst, William ...	...	(278)
	Husband, William ...	...	1712 Y.
	Hussey, Thomas ...	...	1727 Y.
	Hustwaite, Robert ...	...	1571 S.
	Hustwaite, William ...	...	1538, 1539, 1545 W.; 1548, 1549, 1559 M.
	Hutchens, James ...	...	1744 Y.
	Hutchins, William ...	...	1732 L.
VK.	Hutchinson, Katharine ...	...	1684
VK.	Hutchinson, William (1) ...	...	1663-1684
VK.	Hutchinson, William (2) ...	...	1698-1738
	Hux, Eliz. Gray ...	...	1763 Y.
T.P.	Hux, Thomas ...	...	1723 Y.; 1739 L. (754)
	Hux, William (1) ...	...	1700 Y.; 1722 L.; 1728 S.
	Hux, William (2) ...	...	1751 Y.
	Hux, William (3) ...	...	1784 Y.
	Hyatt, Humphrey ...	...	1681 L.
	Hyll (Hill), Walter ...	...	1601 M.
	Ianson, John ...	...	n.d.
T.P.	Iempson, Solomon ...	...	1696 Y. (541)
	Iles, John	1704 Y.; 1709 L.
	Iles, Nathaniel	1702 Y.; 1719 L.
	Iles, Richard	1697 f. S.

LIST OF PEWTERERS

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Iles, Robert	1691 Y.; 1713 L.; 1735 f. W.
Ingles, Arthur	1710 Y.
Ingles, John	1723 Y.
T.P. Ingles, Jonathan	...	1678 f. S. (19)	
Ingles, Thomas...	...	1707 Y.	
*E. Inglis, Robert	...	1663	
*E. Inglis, Thomas (1)	...	1616	
*E. Inglis, Thomas (2)	...	1647-1668	
*E. Inglis, Thomas (3)	...	1686	
*E. Inglis, Thomas	...	1719-1732	
Ingole, Daniel	...	1667, 1688 W.	
CK. Ingram, Roger	...	1648	
Ireland, Ann	...	1690 Y.	
T.P. Irving, Henry	...	1750 Y. (952)	
Isade, Roger	...	1569 S.	
Ives, Richard	...	1688 Y.	
 T.P. Jackman, Nicholas	...	1699 Y.; 1709 L.; 1735 M. (612)	
T.P. Jackson, Henry (1)	...	1723 Y. (760)	
Jackson, Henry (2)	...	1757 Y.	
Jackson, John (1)	...	1566 S.; 1589 M.	
T.P. Jackson, John (2)	...	1689 Y.; 1695 S.; 1712 M. (855)	
Jackson, John (3)	...	1731 L.	
H. Jackson, John (4)	...	1763 Y.	
Jackson, J.	...	1735 Y.	
Jackson, Michael	...	1757 Y.	
T.P. Jackson; Robert	...	1781 L.; 1801 M. (1051)	
T.P. Jackson, Samuel	...	1673, 1678 W.; 1684, 1687, 1690, 1700, 1714 M. (479)	
 W. Jackson, Startup	...	1635	
Jackson, Thomas (1)	...	1647 S.; 1660 M.	
Jackson, Thomas (2)	...	1717 Y.	
Jackson, William	...	1668 L.	
Jacobs, John	...	1663 M.	
T.P. Jacomb, Josiah	...	1669 L.; 1675 S. (236)	
T.P. James, Anthony	...	1685 L.; 1713 M. (391)	
James, Daniel	...	1691 Y.	
T.P. James, Lewis	...	c. 1670. (184)	
James, Patten	...	1744 Y.	
James, Richard	...	1709 Y.	
T.P. James, Thomas	...	1726 Y. (777)	
James, William	...	1689 Y.	
James, William	...	1749 Y.	
w. Jameson, James	...	1680	
Jann, Thomas	...	1520, 1529, 1533 W.; 1535 M.	

	Jaques, J.	...	1724 Y.
w.	Jardeine, Nicholas	...	1573
	Jarrett, John	...	1649, 1653 W.; 1656 M.
	Jarrett, John (?)	...	1738 Y.
	Jeff(e)reys, Benjamin	...	1731 Y.
T.P.	Jeff(e)reys, Joseph	...	1757 Y. (986)
T.P.	Jeff(e)reys, Samuel	...	1734 Y.; 1739 L. (856)
	Jefferies, G.	...	1689 Y.
	Jeffin, Thomas	...	1709 Y.
	Jenkins, Edward	...	1805 Y.
T.P.	Jenner, Anthony	...	1754 Y. (1015)
	Jennings, Theodore	...	1713 Y.; 1741 S.
	Jennings, Theodore	...	1757 Y.
	Jerome, William	...	1759 Y.
T.P.	Jersey, Wm. de	...	1744 L.; 1772 W.; 1773 M. (970)
	Jeyes, John	...	1763 Y.
v.	Jobson, Matthew	...	1645-1661
c.	Johns, John	...	1688
T.P.	Johnson and Chamberlain	(853)	
	Johnson, Gabriel	...	1785 Y.
T.P.	Johnson, John	...	1666, 1667 S. (237)
	Johnson, John	...	1715 Y.
T.P.	Johnson, Luke	...	1713 Y. (749)
T.P.	Johnson, Richard	...	1688 Y. (361)
	Johnson, Thomas	...	1722 Y.
	Johnson, William	...	1698
*E.	Jolly, John	...	1714
T.P.	Jones, C.	...	1786 Y. (1062)
	Jones, Charles	...	1786 Y.
	Jones, Christian	...	1709 Y.
	Jones, Clayton	...	1746 L.
T.P.	Jones, J.	...	c. 1700 (<i>cf.</i> John Jones). (822)
	Jones, James	...	1628 S.
	Jones, John	...	1763 Y.
	Jones, John, sen.	...	1700 Y.; 1717 L.; 1745 M.
	Jones, John, jun.	...	1707 Y.; 1735 L.; 1758 M.
	Jones, Joseph	...	1748 Y.
	Jones, Mary	...	1719 Y.
w.	Jones, Nicholas	...	1608
	Jones, Owen	...	1647, 1649 S.
	Jones, Philip	...	1733 Y.
	Jones, Robert	...	1667 L.
	Jones, Richard	...	1728 Y.
	Jones, Samuel	...	1687 Y.
T.P.	Jones, Seth	...	1719 Y. (714)

	Jones, Thomas ...	... 1632 f. S.
T.P.	Jones, Thomas ...	... 1755 Y. (990)
	Jones, William ...	... 1666, 1667 S.; 1676 W.
T.P.	Jordan, John ...	... 1727 Y. (828)
	Jordan, Thomas ...	... 1732 Y.
	Jordon, James ...	... 1691 Y.
	Joselyn, William ...	... 1734 Y.
T.P.	Joseph, Henry ...	... 1736 Y.; 1743 L.; 1771 M. (906)
T.P.	Joseph, Henry and	
	Richard ...	... (1054)
	Joseph, Sarah ...	... 1780 Y.
	Joseph, Richard ...	... 1785 L.; 1805, 1806 M.
	Judson, Farshall ...	... 1755 Y.
	Jupe, Elizabeth ...	... 1781 Y.
T.P.	Jupe, John ...	... 1735 Y.; 1761 M. (878)
T.P.	Jupe, Robert ...	... 1691 Y.; 1713 L.; 1737 M. (621) (1040)

H.	Katcher, John (? Catcher)	c. 1574
W.	Keersey, — ...	1605
	Kelk, James ...	... 1677 S.; 1687-1688 M.
	Kelk(e), Nicholas ...	... 1663 W.; 1664, 1681, 1686 M.
*E.	Kellowe, Robert ...	1715
	Kelsall, Arnold ...	1740 Y.
T.P.	Ken(d)rick, John ...	1739 L.; 1754 W. (885)
T.P.	Kent, Edward ...	1689 Y. (385)
T.P.	Kent, John ...	1749 L. (736)
	Kent, Stephen ...	1766 Y.
	Kent, William ...	1623 S.
	Kentish, Simon ...	1693 Y.
T.P.	Kenton, John ...	1694 S.; 1717 W. (490)
	Keyte, Hastings ...	1730 Y.
	Killingworth, Clement ...	1553 M.
W.	Kimberley, Francis ...	1628
	Kimpton, Nathaniel ...	1697 Y.
	King, Abraham ...	1669 L.; 1693 M.
DN.	King, Denis ...	1618
T.P.	King, James ...	1716 Y. (711)
DN.	King, John ...	1632
	King, John (1) ...	1694 L.
T.P.	King, John (2) ...	1757 Y. (995)
	King, Joseph ...	1691 L.; 1709 W.
	King, Richard ...	1580 S.
T.P.	King, Richard ...	1714 Y.; 1723 L.; 1746 M. (723)
	King, Richard, jun. ...	1745 Y.

	King, Robert ...	...	1698 Y.; 1711 L.
T.P.	King, R. (Robert) ...	(648)	
	King, Thomas ...	...	1686 S.
T.P.	King, Thomas, jun. ...	...	1746 L.; 1798 M. (723)
T.P.	King, Thomas ...	...	1686, 1687 S. (259)
	King, Thomas ...	...	1719 Y.
	King, William ...	...	1715 Y.
	King, William ...	...	1732 Y.
T.P.	King, William Harrison ...	...	1786 Y. (1057)
*E.	Kinnear, Andrew ...	...	1750
E.	Kinnieburgh and Sons ...	...	1823
*E.	Kinnieburgh, Robert ...	...	1794
E.	Kinnieburgh (Sheriff) ...	...	1803
T.P.	Kirke, Joseph ...	...	(773)
	Kirby, Thomas ...	...	1722 Y.
	Kirke, Thomas ...	...	1728 Y.
T.P.	Kirton, John ...	...	(597)
T.P.	Knight, Francis ...	...	1685 L.; 1692 S. (261) (345)
	Knight, James ...	...	1704 Y.
	Knight, Richard ...	...	1730 Y.
T.P.	Knight, Robert ...	...	1770 Y. (1053)
	Knight, Robert Ben-jamin ...	...	1808 Y.
T.P.	Knight, Samuel ...	...	1703 Y. (689)
	Knipe, Stephen ...	...	1718 Y.
	Knowles, Tobias ...	...	1664 M.
w.	Kymbley, Francis ...	...	1614
	Lackford, John ...	...	1664 L.
T.P.	Laffar, John ...	...	1706 Y.; 1714 L. (684)
	Lake, Richard ...	...	1692 Y.
	Lamb, Catharine ...	...	1737 Y.
	Lamb, Joseph ...	...	1708 Y.; 1724 L.; 1738 W.
	Lamb, Penelope ...	...	1734 Y.
	Lambert, John ...	...	1739 Y.
T.P.	Lancaster, Alexander ...	...	1711 Y. (750)
T.P.	Langford, John ...	...	1719 Y.; 1737 L.; 1757 M. (713)
	Langford, John ...	...	1780 Y.
T.P.	Langford, Thomas ...	...	1751 Y. (969)
	Langford, William ...	...	1679 L.
	Langley, Adam ...	...	1667 L.; 1680 W.
	Langley, John (1) ...	...	1692 Y.
T.P.	Langley, John (2) ...	...	1716 Y. (727)
	Langley, John (3) ...	...	1788 Y.
T.P.	Langton, John ...	...	1731 Y. (480)

Lanyon, Thomas	...	(London)
Larkin, Francis	...	1685 L.
Lasac, de, Lewis	...	1696 Y.
Latomes, George	...	1737 Y.
T.P. Laughton, John	...	(480)
*E. Law, John (1) ...	...	1660
Law, John (2) ...	...	1759 Y.
T.P. Law, Samuel ...	...	1768 Y. (1022)
T.P. Lawrence, John	...	1691 L.; 1723 M. (426)
T.P. Lawrence, Edward	...	1713 Y. (741)
T.P. Lawrence, John	...	1726 L.; 1749 W. (426)
T.P. Lawrence, Stephen (1)...	...	1667 L.; 1684 W. (357)
Lawrence, Stephen (2)...	...	1708 Y.
T.P. Lawson, Daniel...	...	1749 Y. (938) (942)
Lawson, John ...	...	1713 Y.
Lay, Henry ...	...	1724 Y.
Laycock, John ...	...	1755 Y.
Layton, William	...	1729 Y.
T.P. Lea, Francis ...	...	1664 L. (18) (39)
Leach, Jonathan (1)	...	1732 Y.
T.P. Leach, Jonathan (2)	...	1742 Y. (922)
T.P. Leach, Thomas...	...	1691 L. (304)
T.P. Leach, Thomas...	...	1736 L.; 1747 S. (725)
Leach, William	...	1770 Y.
Leadbetter, Edmund	...	1699 Y.
Leadbetter, John	...	1763 Y.
Leak, William ...	...	1703 Y.
T.P. Leapidge, Edward	...	1702 L.; 1724 W. (568)
Leapidge, John...	...	1737 L.; 1763 M.
T.P. Leapidge, Thomas	...	1696 L. (492)
Lee, Benjamin ...	...	n.d.
Lee, Edward ...	...	1689 Y.
Lee, Thomas Charles	...	1785 Y.
Leeson, John ...	...	1675 W.; 1680 M.
Leeson, Robert...	...	1626 S.; 1648 M.
Leeton, Robert...	...	1691 Y.
Leggat(t), James	...	1755 L.
Leggatt, Richard	...	1722 Y.; 1746 L.
T.P. Leggatt, Richard	...	1746 Y. (771)
D. Leigh, James ...	...	1655
T.P. Le Keux, Peter...	...	1779 Y. (1061)
*E. Letham, John ...	...	1718-1756
T.P. Lethard, James...	...	1745 Y. (932)
Letherbarrow, T.	...	c. 1730
Letherbranch, T.	...	n.d.

H.	Lewins, Leonard	...	<i>d.</i> 1624
	Lewis, George ...	...	1706 Y.
T.P.	Lewis, John ...	...	1761. (1002)
	Lickorish, Joseph	...	1697 Y.
	Liggins, Robert	...	1733 Y.
H.	Limberley, Francis	...	<i>c.</i> 1608
T.P.	Lincoln(e), Thomas (1)	...	1718 Y. (716)
	Lincoln(e), Thomas (2)	...	1740 Y.
T.P.	Lindsey, Greenhill	...	1708 Y. (674)
	Linnum, J. ...	...	1701 Y.
	Litchfield, Francis	...	1697 Y.
DN.	Litchfield, Joshua	...	1745
	Litchfield, Vincent	...	1716 Y.
	Little, Ann ...	...	1765 Y.
T.P.	Little, Henry ...	...	1738 L.; 1755 W. (875)
	Littlefare, Thomas	...	1705 Y.
T.P.	Loader, Charles William	...	1784 Y. (1050)
T.P.	Loader, Jeremiah	...	(156)
W.	Lobb, William ...	...	1612
T.P.	Lock, Robert ...	...	1692 L. (303)
T.P.	Lockwood, Edward	...	1768 Y.; 1799 L.; 1790 M. (1055)
YK.	Lockwood, George	...	1616
YK.	Loftus (Loftas), James	...	1661-1701
YK.	Loftus (Loftas), Jane	...	1684
YK.	Loftus (Loftas), Ralph	...	1684
YK.	Loftus (Loftas), Richard	...	1684-1707
	Long, Sefton ...	...	1680 f. S.
	Long, Sefton ...	...	1692 f. S.
	Loton, William ...	...	1558 S.; 1564, 1567, 1571 W.
T.P.	Loton, William ...	...	1707 S. (400)
	Lovell, John ...	...	n.d.
	Lovely, John ...	...	1734 Y.
	Lowe (Glasgow)	...	
	Lowes, George ...	...	(Newcastle)
E.	Lowrie, Thomas	...	1675
YK.	Lucas, Francis ...	...	1684
	Lucas, John ...	...	1746 Y.
	Lucas, Robert ...	...	1651 S.; 1667 M.
	Lucas, Samuel ...	...	1734 Y.
	Lucas, Stephen ...	...	1804 L.; 1825 M.
	Lucas, William ...	...	1779 Y.
	Luddington, Paul	...	1736 Y.
T.P.	Lupton, Robert	...	1775 Y. (1042)
	Lussum (?), Henry	...	1760 Y.
	Luton, Thomas ...	...	1742 Y.

	Lyford, Nathaniel	... 1725 Y.
E.	Lyndsay, Alexander	... 1648
T.P.	Mabberle(y), Stephen	... 1675 Y. (209)
w.	Mabbott, William	... 1659
T.P.	Mabbs, Samuel	... 1685 L. (288)
	Mabor, Richard	... 1706 Y.
	Machyn, Thomas	... 1539 W.
	Mackenzie, William	... 1794 Y.
	Madder, William	... 1775 Y.
	Maddox, Thomas	... 1727 Y.
	Major, John	... 1638 S.; 1657 M.
	Major, Thomas...	... 1726 Y.
	Makyns, Walter	... 1554; 1559 W.
	Mander, William	... 1757 Y.
	Manley, William	... 1813 Y.
	Mann, James	... 1793 Y.
	Mann, John	... 1667 L.; 1688 W.
	Manning(e), Richard	... 1574 S.
	Mansell, Richard	... 1769 Y.
	Mansworth, Thomas	... 1585 W.
	Manwaring, Philemon	... 1766 Y.
w.	March, Richard	... 1635
	Markham, Richard	... 1669 L.; 1671 S.
w.	Markham, Richard	... 1702
	Markland, John	... 1770 Y.
	Marriott, Harris	... 1710 Y.
	Marsey, William	... 1753 Y.
	Marsh, Ralph	... 1662 W.
T.P.	Marshall, Thomas	... 1722 Y. (406)
	Marston, Nathaniel	... 1671 Y.
	Marten, Robert	... 1655 S.; 1674 M.
	Martin, John	... 1766 Y.
	Martin, William	... 1726 Y.
	Masham, Hugh	... 1713 S.
T.P.	Mason, Daniel	... (214)
	Mason, John	... 1695 S.; 1713 W.
	Mason, Joseph	... 1721 Y.
	Mason, Richard	... 1679 W.
	Mason, Samuel...	... 1720 Y.
DN.	Mason, Samuel...	... 1798
T.P.	Massam, Robert	... 1740 L. (867)
	Mastin, George...	... 1749 Y.
	Mastin, William	... 1748 Y.
	Mathew, John	... 1556 S.; 1569 W.

	Mathew, John ...	...	1695 Y.
	Mathew, Philip	...	1736 Y.
	Mathews, Abraham	...	1721 Y.
	Mathews, Edward	...	1695 L.; 1728 M.
T.P.	Mathews, James	...	1722 Y.; 1736 L.; 1746 S. (780)
	Mathews, Peter...	...	1632 S.
	Mathews, Philip	...	1743
	Mathews, Robert	...	1721 Y.
T.P.	Mathews, Thomas	...	1711 Y. (702)
	Mathews, Thomas, jun.	...	1736 Y.
	Mathews, William	...	1676 S.; 1689 M.
	Mathews, William	...	1699 L.
	Mathews, William	...	1721 Y.
V.	Matteson, Thomas	...	1684
	Mattinson, —	...	1711 Y.
	Maundrill, Richard	...	1693 L.
T.P.	Maw, —	...	(1087)
T.P.	Maxey, Charles P.	...	1750 Y. (950)
T.P.	Maxted, Henry	...	1731 Y. (861)
	Maxwell, S. ...	...	(London)
	Maynard, Josiah	...	1772 Y.
	Maynard, Thomas	...	1767 Y.
	Mayo, Daniel ...	...	1709 Y.
	Mayors, Anthony	...	1667, 1668 W.
D.	McCabe, Owen ...	...	1769
	Mead, Thomas ...	...	1720 Y.
T.P.	Meadows, William	...	1724 Y. (704)
	Meakin, Nathaniel	...	1726 Y.; 1741 L.; 1768 M.
	Meakin, Nathaniel	...	1741 Y.
	Meakin, Nathaniel, jun.	...	1761 L.; 1768 S.
	Mearcer, Robert	...	1709 Y.
H.	Meare, —	...	c. 1565
	Meares, John ...	...	1657 S.
	Mear(s), John ...	...	1750 Y.
	Mear(s), Ralph ...	...	1643 W.
	Mears, William	...	1571 S.; 1598 M.
T.P.	Meddom(s), Richard	...	1672 Y. (212)
	Meggott, George	...	1637 S.; 1655 M.
E.	Menzies, Alexander	...	1675
T.P.	Meriefield, Edward	...	1716 Y. (770)
	Meriefield, Robert	...	1705 Y.
	Merriott, John ...	...	1718 Y.
	Merrit, Jonathan	...	1743 Y.
	Merriweather, John	...	1718 Y.
	Merriweather, John C....	...	c. 1747 Y.

C.	Michell, James ...	...	1688
	Middleton, Charles	...	1690 Y.
	Middleton, Leonard	...	1752 L.
T.P.	Middleton, Thomas	...	(226)
T.P.	Miles, William ...	...	1715 Y. (706)
T.P.	Miles, Samuel ...	...	1726 Y. (776)
	Millett, Richard	...	1660; 1665 W.
T.P.	Millin, William...	...	1776 Y.; 1786 L. (1044)
	Millis, Nicholas (?Willis)	...	1529; 1534 W.
	Mills, Nathaniel	...	1668 L.
	Mills (Mylls), William...	...	1556 S.; 1564, 1568, 1571 M.
	Millward, William	...	1711 Y.
	Milton, Wheler...	...	1650 S.
T.P.	Mister, Richard	...	1802 Y. (1085)
	Mister, William	...	1820 Y.
W.	Mitchell, Humphrey	...	c. 1614
	Mitchell, John ...	...	1619 S.
	Mitchell, John ...	...	1744 L. 1755 S.
	Mitchell, Paul ...	...	1721 Y.; 1728 L.; 1739 S.
*E.	Mitchell, Thomas	...	1704
	Mogg, Christopher	...	1708 Y.
*E.	Moir, Alex. ...	...	1675
	Mollins } <i>vide</i> Moulins.		
	Molens } Molins		
	Molton, John ...	...	1667 L.
	Momford, Edward	...	1712 Y.
	Momford, John	...	1630 S.; 1641 W.
	Monk, George ...	...	1731 Y.
T.P.	Monk, Joseph ...	...	1757 Y. (1024)
	Monkhouse, Edward	...	1715 Y.
*E.	Monteith, James	...	1634
E.	Monteith, James	...	1643
E.	Monteith, James	...	1778
	Moody, J. B. ...	...	1816 Y.
	Moor, Samuel ...	...	1704 Y.
H.	Moore, Bryan ...	...	1691
	Moore, Joseph ...	...	1700 Y.
	More, Benjamin	...	1707 Y.
W.	Morgan, William	...	1614
	Moring, Randall	...	1780 Y.; 1803 L.; 1821 M.
	Morris, Henry ...	...	1749 Y.
T.P.	Mors, William ...	...	c. 1695. (308)
	Morse, Robert ...	...	1702 Y.; 1709 L. (283) (643)
	Morton, William	...	1795 Y.
T.P.	Moser, Roger ...	...	1806 Y. (1078)

	Moulins, Robert (1)	...	1678, 1689 M.
	Moulins, Robert (2)	...	1688 Y.
	Moulins, Robert (3)	...	1696 L.; 1704 S.
	Mountford, Benjamin	...	1691 Y.
H.	Mountford, John	...	c. 1624
	Mourgue, Fulcrand	...	1807; 1808 W.
C.	Mourton, Peter	...	1688
	Moxon, Samuel	...	1766 L.; 1799 M.
	Moxon, Samuel	...	1771 Y.
	Mudge, Walter	...	1769 L.; 1793 M.
	Mulcaster, John	...	1792 Y.
	Mullens, John	...	1805 L.
	Mullins, John	...	1818 Y.
	Mullins, Robert	...	1647 M.
T.P.	Munday, Thomas	...	1758 L.; 1767 S. (978).
	Munden, William	...	1764 L.; 1771 S.
	Munns, Nathaniel	...	1667 L.
*E.	Munroe, Andrew	...	1677
T.P.	Murray, William	...	1734 Y. (857)
*E.	Napier, Archibald	...	1666
*E.	Napier, John	...	1700
T.P.	Nash, Edward	...	1717 Y.; 1728 L.; 1738 S. (755)
	Nash, John	...	1749 Y.
	Nash, Thomas	...	1729 Y.
T.P.	Neaton, John	...	1714 Y. (699)
	Neave, Robert	...	1690 Y.
	Needham, Thomas	...	1665 f. S.
	Nelham, Thomas	...	1795 Y.
	Nelham, William	...	1815 Y.
	Netherwood, Charles	...	1716 Y.
T.P.	Nettlefold, William	...	1785 Y. (1072)
	Nevill, Joseph	...	1762 Y.
T.P.	Newell, Samuel	...	1689 Y. (516)
	Newes, Robert	...	c. 1578
T.P.	Newham, John	...	1699 Y.; 1703 L.; 1731 W. (581)
	Newham, William (1)	...	1708 Y.; 1727 S.
T.P.	Newham, William (2)	...	1730 L.; 1745 W. (685)
	Newland, Charles	...	1758 Y.
	Newman, Michael (1)	...	1629 S.; 1652 M.
	Newman, Michael (2)	...	1653 S.; 1670 M.
T.P.	Newman, Richard	...	1753 L. (926)
	Newman, Thomas (1)	...	1660 f. S.
	Newman, Thomas (2)	...	1768 Y.
	Newnam, —	...	1642 S.

Newth, Elijah ...	...	1722 Y.
Newton, Hugh ...	...	1604, 1610 W. ; 1616, 1621 M.
Newton, Thomas	...	1725 Y.
Nicholl, Thomas	...	1765 Y. ; 1786 L.
Nicholls, Henry	...	1696 Y.
T.P. Nicholls, William	...	c. 1685. (417)
T.P. Nichols, John ...	...	c. 1685. (424)
T.P. Nichols, Robert	...	1692 L. ; 1725 M. (462)
Nichols, Robert	...	1720 Y.
C. Nichols, Samuel	...	1688
Nichols, Thomas	...	1566 S.
Nicholson, James	...	1730 L.
Nicholson, Robert	...	1690 Y. ; 1714, 1722 W. ; 1725 M. (462)
Nisbett, Samuel	...	1730 Y.
Nixon, Robert ...	...	1589 S.
Nodes, John ...	...	1756 Y. ; 1778 L.
Nogay, Thomas	...	1562 S. ; 1580 M.
Norfolk, Joseph	...	1764 L.
T.P. Norfolk, Richard	...	1726 Y. ; 1745 L. ; 1776 M. 902)
T.P. Norgrove, John	...	1722 Y. (762)
Norris, William	...	1771 Y.
T.P. North, George ...	...	1690 Y. ; 1703 L. (539)
Northcote, Henry James	...	1808 Y.
Norton, John ...	...	1573 S. ; 1583 W.
T.P. Norwood, William	...	1727 Y. (815)
Nowell, Simon ...	...	1731 Y.
Nutt, Jacob ...	...	1689 Y.
Oakford, Michael	...	1698 Y.
T.P. Oakford, Nicholas	...	1699 Y. (596)
Oliphant, George (1)	...	1798 Y.
Oliphant, George (2)	...	1826 Y.
T.P. Oliver, John ...	...	1687 Y. (478)
Oliver, Robert ...	...	1706 Y.
Oliver, William	...	1689 Y.
O'Neal, Richard	...	1722 L. ; 1728 S.
T.P. Only, William ...	...	c. 1675. (248)
Orme, R. ...	...	1679
Orton, Joseph ...	...	1694 Y.
Osborn, John ...	...	1715 L.
Osborn, Thomas	...	1719 Y.
T.P. Osborne, John (1)	...	1701 Y. (687)
T.P. Osborne, John (2)	...	1713 Y. (721)
H. Osborne, Robert	...	c. 1622

	Osborne, Samuel	...	1693 Y.
	Osborne, Thomas	...	1729 Y.
	Osborne, William	...	1733 Y.
	Osgood, Thomas	...	1679
	Otway, Thomas (1)	...	1733 Y.
	Otway, Thomas (2)	...	1786 Y.
T.P.	Oudley, Robert	...	1708 Y. ; 1725 L. (665)
DN.	Owens, Robert	...	1741
	Oxden, William	...	1687 Y.
	Paddon, Thomas	...	1699 L. ; 1705 S. (433)
T.P.	Page, John	...	1692 Y. ; 1697 L. (494)
I.	Page, Thomas	...	n.d.
	Page, William	...	1748 Y.
	Paine, —	...	1661 f. S.
	Paine, Edward	...	1716 Y.
	Painter, John	...	1718 Y.
	Palmer, Ebenezer	...	1818 L.
T.P.	Palmer, John	...	1702 Y.
	Palmer, John	...	1725 Y.
	Palmer, John	...	1749 Y. (693)
	Palmer, John	...	1763 Y.
DN.	Palmer, Richard	...	1764
	Palmer, Richard	...	1771 Y.
	Palmer, Richard	...	1803 L. ; 1822 M.
	Palmer, Roger	...	1634 ; 1642 f. W.
	Palmer, Thomas	...	1757 Y.
	Palmer, William	...	1724 Y.
	Palmer, William	...	1743 Y.
	Paltock, John	...	1627 S.
T.P.	Paradice, Francis	...	(306)
CK.	Pare, Norton	...	1773
H.	Paris, Henry	...	c. 1683
	Park, Thomas	...	1743 Y.
	Parke, Peter	...	1666 W.
T.P.	Parker, Daniel	...	1686 L. ; 1710 W. (441)
T.P.	Parker, Joseph	...	1679 S. (180)
T.P.	Parker, Thomas	...	1695 Y. (579)
	Parker, William	...	1809 L.
	Parker, William Thomas	...	1802 Y.
T.P.	Parr, Robert	...	1703 Y. ; 1740 L. ; 1767 W. (352)
	Parratt, } Thomas	...	1609 W.
	Parrett, } Thomas	...	1609 W.
C.	Partridge, John...	...	1688
T.P.	Partridge, Richard	...	1715 Y. (700)

Paskin, George...	...	1730 Y.
Paskin, Jeremiah	...	1752 Y.
Paskin, Robert ...	...	1757 Y.
Paskin, William	...	1695 Y.
Paskin, William	...	1724 Y.
*E. Paterson, Walter	...	1710
Patience, Robert (1)	...	1727 Y.
T.P. Patience, Robert (2)	...	1734 Y.; 1743 L.; 1772 M. (883)
Patrick, William	...	1697 Y.
T.P. Pattinson, Simon	...	1715 Y.; 1733 L. (767)
Paul, Peter ...	...	1791 Y.
W. Pauling, Henry...	...	1659
T.P. Pawson, Richard	...	1752 Y. (962)
T.P. Paxton, James ...	...	1698 Y. (636)
T.P. Paxton, John ...	...	1717 Y. (769)
Paxton, Richard	...	1738 Y.
T.P. Paxton, William	...	1676 L.; 1696 M. (168)
T.P. Payne, John (1)	...	1725 Y. (789)
Payne, John (2)	...	1706 Y.
Peacock, Samuel	...	1771 L.; 1785 W.
Peacock, Thomas	...	1783 L.
Peake, George ...	...	1759 Y.
T.P. Peake, Richard...	...	1750 Y. (953)
Pearce, James ...	...	1802 Y.
Peck, Daniel ...	...	1720 Y.
W. Peck, Thomas ...	...	1704
Pecke, Nicholas	...	1548 W.
Peckham, Richard	...	1761 Y.
Y. Peckitt, George...	...	1655
E. Peddie, Andrew	...	1766
T.P. Pedder, Henry ...	...	1748 Y.
Pedder, Joseph ...	...	1727 Y. (821)
H. Peel, Thomas ...	...	17..
Peircy, Robert ...	...	1749 L.; 1760 S.
Peisley, George (1)	...	1719 L.
T.P. Peisley, George (2)	...	1738 Y. (709)
T.P. Peisley, Thomas (1)	...	1693 Y. (670)
Peisley, Thomas (2)	...	1732 Y.
Pelham, John ...	...	1698 Y.
Pellett, Joseph H.	...	1817 Y.
Pellett, Joseph R.	...	1788 Y.
w. Pellitory, Mathew (Pel-		
liter) ... ...	...	d. 1609
H. Pender, Charles	...	169..
*E. Penman, David ...	...	1693-1715

	Peppercorn, Thomas	...	1728 Y.
T.P.	Perchard, Hellier (or Hilary)	...	1709 Y.; 1714 L.; 1745 M. (661)
	Perchard, Samuel	...	1743 Y.; 1749 L.
	Perkins, Arthur	...	1734 Y.
	Perkins, John	...	1713 Y.
	Perkyns, Richard	...	1587; 1593 W.
W.	{ Perrin, Henry	...	1667
	{ Perris, Henry	...	1662 S.; 1678 M.
	Perris, James	...	1772 Y.
T.P.	Perry, John	...	1743 Y.; 1755 L.; 1773 W. (909)
T.P.	Perry, John	...	1765 Y.
	Perry, John	...	1804 L.; 1808 S. (1009)
	Perry, Richard	...	1757 Y.
	Peters, Isaac	...	1725 Y.
	Pett, Henry	...	1783 Y.
T.P.	Pettit, John	...	(415)
	Pettiver, Samuel	...	1695 Y.
	Pettiver, William	...	1674, 1679 W.
	Philips, James	...	1632 S.; 1651 M.
	Phillips, John	...	1784 Y.
	Phillips, John	...	1815 L.
W.	Phillips, Thomas (1)	...	1622
T.P.	Phillips, Thomas (2)	...	1727 Y. (784)
T.P.	Phillips, Thomas (3)	...	1795 Y.; 1800 L.; 1817 M. (1073)
T.P.	Phillips, William (1)	...	1719 Y. (841)
T.P.	Phillips, William (2)	...	1744 Y. (949)
T.P.	Phillips, William (3)	...	1759 Y. (1028)
	Phillips, William (4)	...	1783 L.
	Phillips, William (5)	...	1787 Y.
	Phillips, William		
	Augustus	...	1815 Y.
	Phillips, William (6)	...	1823 Y.
	Phipps, Joseph	...	1722 Y.
	Phipps, Robert	...	1738 Y.
	Phipps, William (1)	...	1693 Y.
T.P.	Phipps, William (2)	...	1743 Y. (945)
	Pickard, Joseph	...	1691 Y.
	Pickering, Daniel	...	1723 Y.
	Pickering, John	...	1727 Y.
T.P.	Pickfat, Thomas	...	c. 1680. (350)
T.P.	Piddle, Joseph	...	1685 L. (407)
	Pidgion, John	...	1785 L.
	Pierce, Francis	...	1784 Y.
	Pierce, James H.	...	1798 Y.; 1825 W.

T.P.	Pierce, Tristram	...	1702 Y. (607)
	Pierce, William...	...	1783 Y.
	Piggott, Francis (1)	...	1736 L.
T.P.	Piggott, Francis (2)	...	1741 L.; 1769 W.; 1770 M. (886)
T.P.	Piggott, John	...	1738 L. (868)
T.P.	Piggott, Thomas	...	1698 Y.; 1725 L. (800)
	Pight, Henry	...	1678 L.
	Pight, John	...	1693 Y.
T.P.	Pilkington, John	...	1714 Y.
	Pilkington, Robert	...	1709 L. (625)
	Pinnock, Joseph	...	1698 Y.
	Pistelly, } Benjamin	...	1703 Y.
	Pistoll,	...	
	Pitcher, John	...	1744 Y.
	Pitcher, John	...	1779 Y.
	Pitt, Thomas	...	1778 Y.; 1766, 1780 W.
	Pitts, Richard (? Pitt)	...	1749 L.; 1781 M. (924)
T.P.	Pitt & Dadley	...	c. 1780. (1043)
T.P.	Pitt & Floyd	...	c. 1780. (1018)
	Pixley, Joseph	...	1706 Y.
	Platt, Thomas	...	1619 S.
	Plivey, William...	...	1697 Y.
	Plumber, Daniel	...	1720 Y.
Y.K.	Plummer, John ...	...	1684
	Plummer, John...	...	1717 Y.
	Plummer, Robert	...	1689 Y.
T.P.	Pole, Robert	...	1717 Y. (738)
Y.K.	Pollard, John	...	1684
	Ponder, Simon	...	1555 W.
	Ponton, John	...	1708 Y.
	Pool(e), John	...	1747 Y.
T.P.	Pool(e), Richard	...	1748 L. (930)
	Poole, Rowland	...	1717 Y.
	Pope, John	...	1688 Y.
	Port, Richard	...	1723 Y.
	Porter, John	...	1691 Y.
T.P.	Porter, Luke	...	1722 Y. (327)
W.	Porter, Thomas	...	1683
	{ Porteus, Robert	...	1765 L.; 1778, 1790 W.
T.P.	{ Porteus, Robert & Thomas	(999)	
	Postgate, Thomas	...	1765 L.
Y.K.	Postgate, William	...	1679-1691
	Potten, William	...	1729 Y.
	Potter, George ...	...	1814 Y.
	Potter, Thomas	...	1783 Y.

	Potterill, George	...	1715 Y.
	Potts, Isaac	...	1723 Y.
DN.	Potts, John	...	1764
	Powell, Ralph	...	1612; 1621 W.
CK.	Powell, Robert	...	1783
	Powell, Thomas	...	1684 L.; 1706, 1707 M.
Y.	Poynton, Towndrow	...	1684
	Pratt, Alfred	...	1763 Y.
	Pratt, Benjamin	...	1730 Y.
	Pratt, Cranmer	...	1761 Y.
T.P.	Pratt, Henry	...	c. 1670. (238)
	Pratt, James	...	1724 Y.
	Pratt, John	...	1709 Y.
T.P.	Pratt, Joseph	...	1691 L.; 1720 M. (753)
	Pratt, Thomas	...	1714 Y.
E.	Prentice, Robert	...	1781
	Price, Benjamin	...	1784 Y.
	Price, James	...	1784 Y.
	Price, John	...	1755 Y.; 1769 L.; 1781 W.
	Prichard, Polydore	...	1649 M.
	Pridden, William	...	1807 Y.
T.P.	Priddle, Samuel	...	1773 Y.; 1798 L. (1039)
	Priest, Peter	...	1667 L.
H.	Priestley, Thomas	...	1693
T.P.	Prince, John	...	1697 Y. (583)
H.	Prior, William	...	c. 1607
	Probert, William	...	1688 Y.
	Proctor, Francis	...	1631 f. S.
	Proctor, John	...	1752 Y.
	Pruden, James	...	1759 Y.
	Pugh, Rowland	...	1763 Y.
T.P.	Puleston, James	...	1752 Y. (983)
	Puller, Samuel	...	1709 L.; 1714 S.
	Purle, Richard	...	1822 Y.
	Pycroft, Walter	...	1624 f. S.
T.P.	Quick, Edward	...	1714 Y.; 1744, 1754 W.; 1756 M. (657)
T.P.	Quick, Edward (1)	...	1708 Y. (? 451)
T.P.	Quick, Edward (2)	...	1735 Y.; 1772 W. (900)
T.P.?	Quick, Hugh	...	1704 W.; 1708 M. (? 230)
T.P.?	Quick, John	...	1699 Y. (? 591)
T.P.?	Quissenborough, Samuel	c. 1680.	(? 213)
	Rabson, Thomas	...	1732 Y.
	Rack, Charles	...	1691 L.

	Rainbow, William	...	1743 Y.
*E.	Rait, James	...	1718
	Ralphs, Henry	...	1778 Y.
	Ramsden, John	...	1795 Y.
	Rance, Robert	...	1771 Y.
T.P.	Randall, Charles	...	1699 Y. (572)
T.P.	Randall, Edward (1)	...	1692 L.; 1711 W. (365)
	Randall, Edward (2)	...	1715 Y.
T.P.	Randall, John	...	1723 Y. (747)
	Randall, Lewis	...	1609; 1613 M.
T.P.	Randall, Robert	...	1748 Y. (955)
T.P.	Raper, Christopher	...	1696 L.; 1687, 1688, 1692, W.; 1694 M. (140)
	Ravenhill, Thomas	...	1699 Y.
	Rawlins, William	...	1652 S.; 1661, 1665 W.; 1668 M.
	Rawlinson, Benjamin	...	1749 Y.
	Rawlinson, James	...	1749 Y.
T.P.	Rawlinson, John	...	(249)
	Rawlinson, Thomas	...	1756 Y.
	Rawson, James	...	1774 Y.
	Raymond, Benjamin	...	1749 Y.
	Raymond, James	...	1749 Y.
	Raymond, John	...	1691 Y.
	Raymond, Thomas	...	1756 Y.
	Rayne, Joseph	...	1693 Y.
T.P.	Read, Isaac	...	1743 Y. (940)
	Read, Joseph	...	1727 Y.
	Read, Samuel	...	1688 Y.
	Read, Thomas	...	1753 Y.
	Reade, Simon	...	1660 f. S.
T.P.	Reading, Roger	...	(175)
T.P.	Reading, Theophilus	...	1679 L. (4
	Redfearn, Thomas	...	1756 Y.
	Redhead, Anthony	...	1684 L.; 1695 W.
	Redhead, Gabriel	...	1667 L.; 1689 W.
T.P.	Redknap, Peter	...	1713 Y.; 1720 L. (678)
	Redman, William	...	1569; 1574 W.
T.P.	Redshaw, John	...	(219)
D.	Redworth	...	1635
	Reech, Charles	...	1723 Y.
	Reeve, Isaac	...	1754 Y.
	Reeve, John	...	1818 L.
	Reeve, Joseph (1)	...	1786 Y.; 1807 L.
	Reeve, Joseph (2)	...	1810 Y.
	Reeve, William	...	1815

	Reeves, John ...	... 1714 Y.
*E.	Reid, Robert ...	... 1718
T.P.	Relfe, Edward ...	... (202)
T.P.	Render, Charles ...	... 1699 Y. (570)
	Renston, John ...	... 1527; 1532 W.
	Renton, John ...	... 1687 L.
	Reo, Edward ...	... 1560; 1564 W.; 1582, 1588 M.
	Rewcastle, Morgan ...	... 1687 Y.
	Reymers, James ...	... 1703 Y.
	Reynold, Thomas ...	... 1716 Y.
D.	Reynolde, Anthony ...	... 1623
D.	Reynolds, John ...	... 1639
	Reynolds, Robert ...	... 1704 Y.
	Reynolds, Robert ...	... 1761 Y.; 1767 L.
	Reynolds, Thomas ...	... 1669 L.
	Reynoldson, John ...	... 1693 Y.
T.P.	Rhodes, Thomas ...	... 1730 L.; 1746 W. (734)
	Rice, Joseph ...	... 1719 Y.
	Rice, Matthew ...	... 1719 Y.
	Richards, Richard ...	... 1709 Y.
T.P.	Richards, Timothy ...	... 1699 Y. (647)
	Richards, William ...	... 1768 Y.
W.	Richardson, Charles ...	... 1668
	Richardson, J. ...	... 1709 Y.
W.	Ricroft, Walter ...	... 1622
	Ridding, Joseph ...	... 1701 Y.; 1727 L.; 1735 S.
	Ridding, Theophilus ...	... 1679. (Reading on T.P. 1.)
T.P.	Ridding, Thomas ...	... (233)
	Ridding, Thomas ...	... 1685 L.; 1697 W.
	Ridding, Thomas ...	... 1699 Y.
	Ridge, Gabriel ...	... 1698 Y.
M.	Ridgeway, William ...	... 1691
T.P.	Ridgley, William ...	... 1691 Y.; 1699 L.; 1731 W. (504)
T.P.	Righton, Samuel ...	... 1737 L. (851)
	Rind, Thomas, London ...	1675
H.	Road, Nicholas ...	... d. 1609.
	Roaffe, George ...	... 1600 W.
W.	Roaffe, Jasper ...	... 1600
T.P.	Roberts, Edward ...	... (425)
	Roberts, George (1) ...	... 1722 Y.
	Roberts, George (2) ...	... 1801 Y.
	Roberts, James ...	... 1714 Y.; 1718 L.; 1725 S.
W.	Roberts, John ...	... 1614
	Roberts, Oliver ...	... 1627; 1637 W.; 1644 M.
T.P.	Roberts, Philip ...	... 1742 L.; 1753 S. (888)

	Roberts, Richard	...	1733 Y.
T.P.	Roberts, Thomas (1)	...	1688 Y. (443)
	Roberts, Thomas (2)	...	1693 Y.
	Roberts, Thomas (3)	...	1727 Y.
	Roberts, William (1)	...	1618 S.
	Roberts, William (2)	...	1727 Y.
	Roberts, William (3)	...	1762 Y.
W.	Robeson, Richard	...	1598
	Robins, James (1)	...	1718 L.; 1725 S.
	Robins, James (2)	...	1776 Y.
	Robins, John	...	1614 S.; 1623 W.; 1638 M.
	Robins, Joseph (1)	...	1754 Y.
	Robins, Joseph (2)	...	1819 Y.
	Robins, J. Henry	...	1802 Y.
	Robins, Luke	...	1761 Y.
	Robins, Thomas	...	1740 Y.
	Robinson, George (1)	...	1783 Y.; 1807 W.; 1808 M.
	Robinson, George (2)	...	1819 Y.
	Robinson, John...	...	1717 Y.
	Robinson, William	...	<i>d.</i> 1652 (Newcastle)
	Robinson, William, jun.	...	1819
	Roden, John	...	1696 Y.
YK.	Rodwell, Henry	...	1665-1683
YK.	Rodwell, Thomas	...	1697
YK.	Rodwell, William	...	1677-1684
	Roe, Thomas	...	1749 Y.
T.P.	Rogers, John	...	1703 Y. (793)
T.P.	Rogers, Philip	...	1708 Y.
C.	Rogers, William	...	1783. (653)
	Rolls, Thomas	...	1690 Y.
	Rolls, Thomas	...	1713 Y.
T.P.	Rolt, John	...	1716 Y. (710)
T.P.	Rooke, George	...	(152)
	Rooke, Richard	...	1748 L.; 1777 M.
T.P.	Rooker, Joseph...	...	(367)
	Rose, Edward	...	1691 Y.
	Ross, Edward	...	1803 Y.
T.P.	Rothwell, John	...	1756 Y. (195)
H.	Rouse, G.	...	1668
T.P.	Rowe, Francis	...	1691 Y. (575)
T.P.	Rowell, William	...	1726 Y. (816)
	Rowlandson, Stephen	...	1550, 1556 W.; 1563 M.
	Rowles, Thomas	...	1732 L.
{	Royd, Elizabeth	...	
	Royden, Elizabeth	...	

	Royse, Lawrence	...	1742 Y.
	Royston, —	...	1620 f. W.
	Royston, Ambrose	...	1597 ; 1609 W.
	Rudd, Anthony	...	1629 S.
T.P.	Ruddock, Philip	...	1690 Y. (495)
T.P.	Rudsby, Andrew	...	1712 Y. (823)
	Rudsby, John	...	1712 Y.
	Ruffin, Thomas	...	1790 L. ; 1808 W.
	Rumball, Robert	...	1691 Y.
	Rumbold, John	...	1694 Y.
	Russell, Thomas	...	1611 S.
	Russell & Laughton (?)	...	
	Rutland, Robert	...	1806 Y.
w.	Rydge, William	...	1612
w.	Ryecroft, Walter	...	1614
	Rymill, Thomas	...	1691 Y.
H.	Rymott, William	...	n.d.
v.	Sadler, Robert	...	1684-1692
	Salmon, Ferdinando	...	1699 Y.
	Salmon, Thomas	...	1742 Y.
v.	Sanderson, John	...	1684
w.	{ Sands, —	...	1689
T.P.	{ Sandys, William	...	c. 1690 Y. (491)
T.P.	Sandys, William	...	1703 L. (827)
	Sandys and Green	...	
	Sankey, Humphrey	...	1710 Y.
	Sansby, John	...	1810 L.
	Sarney, Richard	...	1745
T.P.	Saunders, Henry	...	(404)
T.P.	Saunders, John	...	(239)
	Saunders, John	...	1699 Y.
T.P.	Savage, John (1)	...	1714 L. ; 1739 W. (620)
	Savage, John (2)	...	1746 Y. ; 1748 L. ; 1758 S.
	Savell, Jacob	...	1748 Y.
T.P.	Savidg(e), John	...	1683. (369)
	Scarlet, Samuel	...	1744 Y. ; 1765 L.
T.P.	Scatchard, Robert	...	1756 Y. ; 1761 L. (980)
T.P.	Scattergood, John	...	1732 Y. (859)
T.P.	Scattergood, Thomas (1)	...	1700 Y. ; 1709 L. ; 1733 W. (610)
T.P.	Scattergood, Thomas (2)	...	1736 Y. ; 1744 L. ; 1760, 1773 W. ; 1774, 1775 M. (873)
	Schleicher, J. H.	...	1802
T.P.	[Sco]tt, C.	...	c. 1680. (348)
	Scott, Benjamin	...	1656 f. S.

E.	Scott, James ...	... 1708 Y.
	Scott, John ...	... 1629
	Scott, Richard ...	... 1562 W.
	Scott, Samuel ...	... 1705 Y.
*E.	Scott, William ...	... 1779
*E.	Scott, William ...	... 1794
	Seabright, Charles	... 1685 L.
	Seabright, White	... 1707 Y.
	Seabroke, Robert	... 1776 Y. ; 1794 L.
	Seabrook, John	... 1812 Y.
	Seaman, Timothy	... 1764 Y.
	Seare, William	... 1705 Y.
W.	Seaton, — ...	... 1689
T.P.	Seawell, Edward	... 1779 Y. ; 1797 L. (1064)
V.K.	Secker, James ...	... 1663-1692
	Seddon, Charles	... 1669 L.
T.P.	Sedgwick, Giles	... c. 1690. (371)
	Sedgwick, John (Leeds)	
	Seears, Roger ...	... 1651 S.
	Seeling, John ...	... 1656 W.
	Selby, Robert ...	... 1712 Y.
W.	Sellman, Thomas	... 1612
T.P.	Sellon, John ...	... 1740 Y. (935)
T.P.	Sewdley, Henry	... 1706 Y. ; 1713 L. ; 1738 M. (658)
CK.	Seymour, George	... 1787
CK.	Seymour, Nicholas	... 1763
	Shaboe, Thomas	... 1773 Y.
	Shackle, Thomas (1)	... 1680 L. ; 1686 S.
	Shackle, Thomas (2)	... 1701 L.
T.P.	Shakle, John ...	... (416)
	Shakle, Tobias ...	... 287
	Sharp, Durham	... 1754 Y.
	Sharp, John ...	... 1692 Y.
T.P.	Sharrock, Edmund	... 1742 L. (881)
	Sharwood, James	... 1748 Y. ; 1769 L. ; 1776 S.
	Shath (?), Thomas	... 1680 f. S.
	Shaw, James (1)	... 1693 Y.
	Shaw, James (2)	... 1785
	Shaw, James (3)	... 1796 Y.
T.P.	Shaw, John (1) ...	... 1726 Y. (779)
	Shaw, John (2) ...	... 1776 Y.
	Shayler, William	... 1734 Y.
W.	Sheffield, — ...	... 1603
W.	Shelton, Ellis ...	... 1614

	{ Shephard, Andrew	...	1692 Y.
	{ Sheppard, Andrew	...	1694 Y.
	Sheppard, Robert	...	1602, 1607, 1613 W. ; 1619 M.
T.P.	Sheppard, Thomas	...	(654)
	Shermar, Joseph	...	1767 Y.
	Sherstone, Thomas	...	1693 Y.
T.P.	Sherwin, Joseph	...	1726 Y. (809)
	Sherwin, Stephen	...	1709 Y.
	Sherwood, William, sen.	...	1700 Y.
	Sherwood, William, jun.	...	1731 Y.
	Sherwood, William H.	...	1774 Y.
	Sherwyn, John (1)	...	1528, 1535, 1540 W. ; 1547 M.
	Sherwyn, John (2)	...	1572, 1578 W.
	Shorey, Bartholomew	...	1721 Y. ; 1746 W. ; 1747, 1749 M.
	Shorey, John (1)	...	1692 L. ; 1720 W.
	Shorey, John (2)	...	1709 L. ; 1711 S.
	Shorey, John (3)	...	1738 Y.
	Short, John	...	1694 Y.
T.P.	Shortgrave, N.	...	(452)
	Shoswell, James	...	1736 Y.
T.P.	Shurmer, Richard	...	(346) (Shurmes)
E.	Siar, William	...	1633, 1641 W.
E.	Sibbald, Alexander	...	1605
*E.	Sibbett, James	...	1600
T.P.	Sibley, Henry	...	c. 1690. (372)
	Sibthorp, Joseph	...	1699 Y.
T.P.	Sidey, Edward	...	1772 Y. (1020)
T.P.	Silk, John (1)	...	1652, 1655, 1658 M. (2)
	Silk, John (2)	...	1694 L. ; 1700 S.
T.P.	Silk, Vincent	...	(71)
	Silver, David	...	1744 Y.
	Silvester, William	...	1746 Y.
	Simkin, James	...	1659 S.
DN.	Simpkin, James	...	1639
	Simpson, John (1)	...	1760 Y.
	Simpson, John (2)	...	1771 Y.
*E.	Simpson, Robert	...	1631
*E.	Simpson, Thomas	...	1728
D.	Simson, George	...	n.d.
	Singleton, Leonard	...	1608, 1615, 1619 W.
	Sivedall, Henry	...	1699 Y.
	Skepper, Robert	...	1692 Y.
	Skin(n), John	...	1679 S.
T.P.	Skin(n), Thomas	...	(223)
	Skinner, John	...	1679

	Skinner, Richard	...	1738 Y.
T.P.	Skinner, Robert	...	(889)
H.	Slacke, John	...	1522
	Slaughter, Nathaniel Hall		1781 Y.
	Slaughter, Richard	...	1711 Y.; 1732, 1742 S.
	Slow, Joseph	...	1702 Y.
	Slow, William	...	1716 Y.
	Smackergill, William	...	1610 W.
	Smalley, John	...	1691 Y.
	Smalley, Samuel	...	1695 L.; 1701 S.
T.P.	Smalman, Arthur	...	1713 Y. (726)
T.P.	Smalpiece, Richard	...	(397)
	Smalpiece, William	...	1710 Y.
	Smart, John	...	1768 Y.
	Smart, John	...	1770 Y.
	Smite, George	...	1672 f. S.
	Smith, Anthony (1)	...	1702 L.
	Smith, Anthony (2)	...	1708 Y.
	Smith, Benjamin (1)	...	1714 Y.
	Smith, Benjamin (2)	...	1730 Y.
	Smith, Carrington	...	1801 Y.
T.P.	Smith, Charles	...	1765 Y.; 1776 L.; 1789 W. (1011)
	Smith, Christopher	...	1730 Y.
	Smith, Daniel (1)	...	1620
	Smith, Daniel (2)	...	1731 Y.
VK.	Smith, Emmatt...	...	1683
	Smith, George (1)	...	1623 W.
T.P.	Smith, George (2)	...	1712 Y. (353)
T.P.	Smith, George (3)	...	1768 Y.; 1772 L.; 1795 M. (676)
T.P.	Smith, Henry	...	1724 Y. (787)
T.P.	Smith, Isaac	...	1795 L.; 1812 W.; 1813 M. (788)
T.P.	Smith, James	...	1732. (840)
	Smith, James Edward	...	1764 Y.
	Smith, John (1)	...	1656 f. S.
	Smith, John (2)	...	1702 Y.; 1709 L. (252)
	Smith, John (3)	...	1716 Y.
T.P.	Smith, John (4)	...	1724 Y. (613)
	Smith, John (5)	...	1765 Y.
	Smith, John (6)	...	1770 Y.
T.P.	Smith, Joseph (1)	...	1699 L.; 1706 S. (522)
	Smith, Joseph (2)	...	1811 Y.
	Smith, Maurice	...	1770 Y.
	Smith, Richard...	...	1684 L.; 1696, 1702 W.; 1705 M. (301)
	Smith, Richard...	...	1733 Y.

V.K.	Smith, Robert	...	1675
T.P.	Smith, Rowland	...	1734 Y. (948)
T.P.	Smith, Samuel	...	1728 L.; 1741, 1753 W. (796)
	Smith, Thomas (1)	...	1669 L.
T.P.	Smith, Thomas (2)	...	1684 L.; 1689 S. (436)
	Smith, Thomas (3)	...	1705 Y.
T.P.	Smith, Thomas (4)	...	1709 Y. (632)
	Smith, Thomas (5)	...	1731 Y.
	Smith, Thomas (6)	...	1739 Y.
T.P.	Smith, Thomas (7)	...	c. 1754 Y. (1016)
T.P.	Smith, Thomas (8)	...	1761 Y. (1005)
T.P.	Smith, William (1)	...	1691 Y. (167)
E.	Smith, William (2)	...	1712
T.P.	Smith, William (3)	...	1732 Y. (829)
T.P.	Smith, William (4)	...	1799 L. (497)
T.P.	Smith & Leapidge	...	(808)
	Smithe, Thomas	...	1616, 1629 W.; 1631, 1632 M.
H.	Smithy, Richard	...	17—
	Smyth, George	...	1660 f. S.
H.	Smyth, William	...	c. 1610
	Smythe, Anthony	...	1587 M.
	Smythe, Nicholas	...	1538 W.
W.	Smyther, George	...	1612
	Snape, Elias	...	1724 Y.
T.P.	Snape, William	...	1764 Y. (1013)
	Snow, Samuel	...	1681 M.
	Snoxell, Edward	...	1706 Y.
T.P.	Snoxell, John	...	(251)
	Snoxell, Richard	...	1709 Y.
	Somerton, William	...	1730 Y.
E.	Somervell, James	...	1616
	Southey, William	...	1811 Y.
	Southwell, Charles	...	1713 Y.
	Spackman & Grant	...	1731
	Spackman, James (1)	...	1704 Y.; 1715 L.; 1732, 1741 W.; 1742 M.
	Spackman, James (2)	...	1781 L.
	Spackman, John	...	1723 Y.
T.P.	Spackman, Joseph (1)	...	1749 Y.; 1753 L.; 1761 S. (982)
	Spackman, Joseph (2)	...	1784 L.
T.P.	Spackman, Joseph &		
	James	...	c. 1790. (1045)
	Spackman, Joseph & Co.	...	c. 1780. (1052)
	Spademan, <i>vide</i> Spateman		
	Sparling, Joseph	...	1714 Y.

	Sparrow, Francis	... 1746 L.
	Spateman, John	... 1755 Y.
T.P.	Spateman, Samuel	... 1719 Y. ; 1738 L. ; 1750 S. (825)
T.P.	Spencer, Thomas	... 1702
	Spicer, John ...	... 1699 Y.
	Spicer, Richard	... 1735 Y.
	Spiller, Joseph ...	... 1818 Y.
	Spilsbury, James	... 1773 Y.
	Spinks, John ...	... 1815 Y.
	Spinks, Thomas	... 1793 Y.
	Spooner, Richard	... 1726 L. ; 1748 W.
T.P.	Spring, Pentlebury	... 1717 Y. (724)
T.P.	Spring, Thomas	... 1714 L. ; 1720 S. (523)
	Spring, Thomas	... 1756 Y.
	Squires, Benjamin	... 1815 Y.
	Squires, Nicholas	... 1716 Y.
	Stacey, Edward	... 1715 Y.
T.P.	Stafford, George	... 1730 Y. ; 1740 L. (820)
	Stanbrow, John	... 1694 Y.
	Stanbrow, Samuel	... 1728 Y.
	Stanley, Francis (1)	... 1690 Y.
	Stanley, Francis (2)	... 1722 Y. ; 1722 L.
T.P.	Stanton, James ...	... 1815 Y. (1089)
	Stanton, Robert (1)	... 1773 Y.
T.P.	Stanton, Robert (2)	... 1810 Y. ; 1818 L. (1082)
	Stanton, William	... 1810 Y.
	Staples, Henry ...	... 1817 L.
	Staples, Richard	... 1618 W. ; 1623 M.
	Staples, William	... 1698 Y.
	Starkey, Benjamin	... 1753 Y.
	Starkey, James (1)	... 1708 Y.
	Starkey, James (2)	... 1748 L.
	Statham, Robert	... 1690 Y.
	Steel, Peter ...	... 1797 Y.
T.P.	Steevens, James	... 1753 Y. (968)
	Stent, John ...	... 1709 Y.
	Stephens, John ...	... 1771 Y.
	Stephens, Lawrence	... n.d.
	Stevens, James ...	... 1748 L.
	Stevens, James ...	... 1753 Y. ; 1774 L.
	Stevens, John ...	... 1724 Y.
	Stevens, John ...	... 1756 Y.
	Stevens, John ...	... 1821 Y.
	Stevens, Jonathan	... 1744 Y.
T.P.	Stevens, Philip ...	... 1709 Y. ; 1716 L. (664)

T.P.	Stevens, Thomas	...	1716 Y.; 1732 L. (757)
	Stevens, { William	...	1697 Y.
	William	...	1710 S.
T.P.	Stevens, William	...	1729 L. (817)
	Steventon, Richard	...	1603, 1608, 1614 W.
	Steward, John (1)	...	1590 W.; 1600, 1603, 1608 M.
	Steward, { John ...	...	1634 S.
	John ...	...	1641 S.
	Steward, Moses	...	1712 Y.
	Steward, Rowland (1)	...	1694 L.
	Steward, Rowland (2)	...	1720 Y.
	Steward, Thomas	...	1694 Y.
	Steward, Toby (Tobias)	...	1626 W.; 1630 M.
E.	Stewart, Thomas	...	1781
	Stiff, William	...	
	Stiles, Henry (1)	...	1688 Y.
	Stiles, Henry (2)	...	1760 Y.
T.P.	Stile(s), John	...	1696 L.; 1719, 1727 W.; 1730 M. (453)
V.K.	Stock, John	...	1616
	Stode, Joseph	...	1527 W.; 1530, 1537 M.
	Stizzeken, Thomas	...	1726 Y.
T.P.	Stone, Edward	...	1695 Y. (547)
	Stone, Thomas	...	1684; 1690 Y.; 1692 M.
	Stoneley, William	...	1766 Y.
T.P.	Stout, Alexander	...	1733 Y. (872)
	Stray(e), Ralph...	...	1578; 1582 W.; 1587, 1590, 1594 M.
T.P.	Stribblehill, John	...	1722 Y. (300)
	Stribblehill, Thomas (1)	...	1693 L.
	Stribblehill, Thomas (2)	...	1704 Y. (772)
	Stribblehill, Thomas (3)	...	1742 Y.
	Street, Robert	...	1742 Y.
	Street, Thomas...	...	1750 Y.
	Strickland, John	...	1703 Y.
	Stringfellow, William	...	1756 Y.
	Strong, Francis	...	1736 L.; 1746 S.
	Strong, Francis	...	1759 Y.
	Sturt, Walter	...	1679 L.
T.P.	Sturton, Anthony	...	(599)
	Styan, Henry	...	1723 Y.
	Summers, John...	...	1697 Y.
T.P.	Summers, John...	...	1734 L.; 1747 W. (543)
	Swanborough, Thomas	...	1741 Y.
	Swanson, John ...	...	1766 Y.
T.P.	Swanson, Thomas	...	1753 Y.; 1777 W. (991) (1008)

Sweatman, John	...	1766 Y.
T.P. Sweatman, Nicholas	...	1698 Y. (561)
Sweatman, Samuel (1)	...	? 172- Y.
Sweatman, Samuel (2)	...	1728 Y.
Sweatman, ?	...	1803 Y.
Sweeting, Charles (1)	...	1658 f. W.
Sweeting, Charles (2)	...	1685 L.
Sweeting, Charles (3)	...	1688 Y.; 1717 L.
Sweeting, Charles (4)	...	1716 Y.
Sweeting, Henry	...	1631, 1640 W.; 1646 M.
Sweeting, John (1)	...	1659 W.; 1661 M.
Sweeting, John (2)	...	1707 Y.
T.P. Swift, Cornelius	...	1770 Y.; 1796 L.; 1814 M. (1036)
T.P. Swift, William Cornelius	...	1809 Y. (1088)
T.P. Swindell, Thomas	...	1705 Y. (802)
Swingland, Joshua	...	1723 Y.
H. Swinnerton, Richard	...	c. 160
Swinton, Thomas	...	1713 Y.
*E. Syde, John	...	1680
w. Sykes, Anthony	...	1610
*E. Symmer, David	...	1692
*E. Symontoun, James	...	1694
Tabor, Richard	...	1706 Y.
*E. Tait, Adam	...	1747
*E. Tait, John	...	1700
Tait, John	...	1742
Talbut, Elisha	...	1748 Y.
Talbut, Elisha	...	1776 Y.
w. Tallent, William	...	1599
Taudin, Jacques	...	1663-1679. (16)
T.P. Taudin, James	...	1680 L. (344)
T.P. Taudin, James	...	1688 Y.
Tanner, William	...	1702 Y.
Taylor, Abraham	...	1651 S.
w. Taylor, Anthony	...	1614
*E. Taylor, Cornelius	...	1610
Taylor, Ebenezer	...	1819 Y.
T.P. Taylor, George (1)	...	1722 Y. (745)
T.P. Taylor, George (2)	...	1764 Y.; 1770 L.; 1783 W. (758)
w. Taylor, James	...	1666
Taylor, John	...	1783 Y.
Taylor, Richard	...	1509, 1515, 1520 W.; 1524, 1529 M.
Taylor, Robert	...	1535, 1542, 1547 W.; 1551 M.

T.P.	Taylor, Samuel	...	1734 L. ; 1748 W.	850
T.P.	Taylor, Thomas (1)	...	1704, 1716 M.	(178)
	Taylor, Thomas (2)	...	1737 Y.	
	Taylor, Timothy	...	1760 Y.	
	Taylor, William	...	1728 Y.	
	Taylor, William Gardiner		1819 Y.	
T.P.	Teale, John	...	1685 L. ; 1690 S.	(255)
C.	Tedder, Richard	...	1688	
T.P.	Templeman, Thomas	...	1667 S. ; 1695 W. ; 1697 M.	(122)
*E.	Tennent, George	...	1706	
	Terrall, Francis	...	1712 Y.	
V.K.	Terry, Leonard	...	1684	
V.	Terry, Leonard	...	1692-1708	
	Theobald, John	...	1723 Y.	
	Theobald, William	...	1764	
	Theobald, William	...	1791	
	Thickness, Samuel	...	1736 Y.	
	Thomas, John	...	1695 Y.	
	Thomas, Josiah	...	1717 Y.	
	Thomas, Philip	...	1731 Y.	
	Thomas, Walter	...	1756 L.	
	Thomas, William	...	1722 Y.	
	Thomings, Samuel	...	1760 Y.	
E.	Thompson, Gilbert	...	1668	
	Thompson, Paul	...	1733 Y.	
*E.	Thompson, Robert	...	1643-1663	
T.P.	Thompson, Thomas	...	1755 Y. (1004)	
	Thompson, William	...	1738 L.	
	Thorndell, Richard	...	1752 Y.	
	Thorogood, Nicholas	...	1634 S.	
V.K.	Thursby, Thomas	...	1684	
	Thurston, Thomas	...	1738 Y.	
T.P.	Tibbing (?), William	...	(334)	
T.P.	Tidmarsh, Ann	...	1728 Y. (803)	
	Tidmarsh, James (1)	...	1701 Y.	
	Tidmarsh, James (2)	...	1734 Y. ; 1750 L.	
T.P.	Tidmarsh, John	...	1713 Y. ; 1739, 1750 W. ; 1752 M	
	Tidmarsh, Richard	...	1714 Y.	
	Tidmarsh, Thomas (1)	...	1691 L. ; 1707, 1717 W. ; 1721 M.	
	Tidmarsh, Thomas (2)	...	1709 Y.	
T.P.	Tilyard, Thomas	...	1702 L. (549)	
	Tinsley, Thomas	...	1695 Y.	
T.P.	Tisoe, James (1)	...	1733 Y. ; 1746 L. ; 1764 W.	(449)
T.P.	Tisoe, James (2)	...	1764 Y. (854)	
	Tisoe, John	...	1738 Y. ; 1744 L. ; 1774 W.	

T.P.	Titerton, Robert	...	(501)
	Tolley, Edward	...	1805 Y.
	Tomkins, James	...	1708 Y.
	Tomlin, Daniel	...	1735 Y.
	Tomlin, William	...	1765 Y.
	Tompson, R. ...	...	1576 S.
T.P.	Toms, Edward ...	...	1744 Y.; 1751 L. 1781 W. 1783 M. (912)
T.P.	Tonkin, Matthew	...	1749 L. (941)
Y.K.	Topliff(e), Richard	...	1684
	Torbuck, Peter	...	1739 Y.
	Tough, Charles (1)	...	1667 L.
	Tough, Charles (2)	...	1689 L.
	Toulmin, } George	...	1797 Y.; 1805 L.
	Toulminge,	...	
	Tovey, William	...	1787 L.; 1801 W.
	Towers, John G.	...	1809 L.
	Towers, Robert	...	1771 Y.; 1807 M.
	Towers, William	...	1781 Y.
C.	Towgood, George	...	1795
	Towns, William G.	...	1808 Y.
T.P.	Townsend, Benjamin	...	1744 Y. (967)
	Townsend, Edward	...	1730 Y.
	Townsend, Geo. Herbert	...	1810 L.
T.P.	Townsend, John (1) ...	...	1748 Y.; 1754 L.; 1769, 1782 W.; 1784 M. (928)
	Townsend, John (2) ...	...	1778 Y.
T.P.	Townsend, J., and Reynolds, R.	...	(1012)
T.P.	Townsend, William	...	1699 Y. (644)
	Trahern, Edward	...	1685 L.; 1700, 1707 W.; 1712, 1718 M.
T.P.	Trapp, John ...	...	1695 Y. (731)
	Travers, Henry	...	1720 Y.
	Treasure, John ...	...	1758 Y.
	Tredaway, William	...	1710 Y.
C.	Tregian, Alexander	...	1688
C.	Tregian, Richard	...	1688
	Trenchfield, William	...	1696 Y.
T.P.	Trew, James ...	...	(227)
	Trewallion, Charles	...	1731 Y.
	Trewella, Charles	...	1689 Y.
C.	Triggs, Nathaniel	...	1688
	Tristram, Robert	...	1757 Y.
T.P.	Trout, John ...	...	1689 Y. (464)

	Tub(b), John	...	...
	Tunwell, Richard	...	1804 Y.	
T.P.	Turberville, Daubeny	...	1703 Y.; 1714 L.	(626)
	Turner, Benjamin	...	1765 Y.	
	Turner, Nicholas (1)	...	1561 W.	
	Turner, Nicholas (2)	...	1606 W.	
	Turner, Peter	...	n.d.	
	Turner, Samuel	...	1790 Y.	
	Turner, Stephen	...	1694 L.	
	Turner, William	...	1702 Y.	
	Turner, William Robert	...	1815 M.	
	Twiddell, Nicholas	...	1741 Y.	
w.	Twist, John	...	1611	
T.P.	Ubly, Edward	...	1716 Y.; 1727 L.	(759)
T.P.	Ubly, John (1)	...	1722 Y.	(944)
	Ubly, John (2)	...	1748 Y.	
T.P.	Ubly, Thomas	...	1741 Y.; 1751 L.	(896)
	Underwood, George	...	1712 Y.	
	Underwood, Jonathan	...	1698 Y.	
T.P.	Underwood, Matthew	...	(958)	
	Urswyke, Thomas	...	1516, 1523 W.; 1533, 1540 M.	
T.P.	Vaughan, John	...	1753 Y.; 1768 L.; 1792 M.	(985)
w.	Vaughan, Walter	...	1603	
	Vaughan, William	...	1773 Y.	
	Ven(n)ables, William	...	1772 Y.	
*E.	Veitch, Robert	...	1725	
	Verdon, Thomas	...	1751 Y.	
	Vernon, Richard	...	1650 S.	
H.	Vickers, T.	...	176-?	
	Vile, Thomas	...	1669 L.; 1675 S.	
	Villers & Wilkes (Bir-			
	mingham)	...	1818-1825	
	Villers, William (Bir-			
	mingham)	...	1720-1825	
	Vincent, John	...	1685 L.	
	Virgin, George	...	1817 Y.	
	Viveash, Simeon	...	1756 Y.	
T.P.	Vokins, B.	...	c. 1670.	(182)
	Vooght, James	...	1774 Y.	
*E.	Waddle, Alexander	...	1714	
	Wade, William	...	1785 Y.	
T.P.	Wadsworth, William	...	1780 Y.	(1060)

V.K.	Waid, Jane ...	... 1684-1699
	Waidson, George ...	1709 Y.
	Waight, Thomas ...	1702 Y.
	Waite, John ...	1706 Y.
	Wakefield, John ...	1809 Y.
	Wakefield, Richard ...	1720 Y.
	Walby, Dionysius ...	1759 Y.
E.	Walker, James ...	1643
	Walker, James ...	1745 Y.
	Walker, John (1) ...	1617 S.
	Walker, John (2) ...	1713 Y.
T.P.	Walker, John (3) ...	1748 Y. 957)
*E.	Walker, Patrick ...	1607
E.	Walker, Patrick ...	1631
W.	Walker, Ralph ...	1614
V.K.	Walker, Richard ...	1616
*E.	Walker, Samuel ...	1660
	Walker, William (1) ...	1739 Y.
T.P.	Walker, William (2) ...	1787 Y. (1079)
	Wall, Christopher ...	1704 Y.
	Wallden, Thomas ...	1797 Y.
T.P.	Waller, Robert ...	1779 Y. (1046)
	Wallis, John ...	n.d.
	Wallis, Robert ...	1738 Y.
T.P.	Walmsley, John ...	1702 Y. (679)
w.	Walmsley, John (Gainsborough) ...	1712
	Walmsley, Simon ...	1716 Y.
w.	Walter, John ...	1603
w.	Walter, Thomas (of Huntingdon) ...	1620
	Waltham, Thomas ...	1669 L.
	Wandsworth, Thomas ...	1575 S.; 1585 W.
	Waple, Thomas ...	1698 Y.
	Ward, James ...	1693 Y.
	Ward, James ...	1711 Y.
	Wardman, Baldwin ...	1743 Y.
	Wareing, John ...	1698 Y.
	Wareing, Samuel ...	1714 Y.
	Warham, Peter ...	1759 Y.
	Warkman, Richard ...	1697 Y.; 1710 L.; 1727 W.
	Warkman, William ...	1713 Y.
	Warrener, Richard ...	1561 S.
T.P.	Wass, Robert ...	1712 Y. (748)
w.	Wastell, Clement ...	1655

	Waterman, Henry	...	1693 Y.
	Watkins, William	...	1735
	Watmouth, William	...	1704 Y.
	Watson, George	...	1697 Y.
*E.	Watson, John	...	1671
T.P.	Watson, Joseph...	...	1713 Y. (732)
	Watt, William	...	1783 Y.
T.P.	Watterer, Thomas	...	1686 L.; 1709 W. (370)
	Watts, James	...	1749 Y.
T.P.	Watts, John	...	1725 Y.; 1736 L.; 1758 W.; 1760 M. (801)
	Watts, John	...	1749 Y.
	Watts, John C.	...	1779 W.; 1780 M.
	Watts, Thomas...	...	1744 Y.
	Watts & Harton	...	c. 1800
	Waylett, Samuel	...	1691 Y.
	Waylett, William	...	1701 Y.
	Weaver, William	...	1801 L.
	Webb, Christopher	...	1669 f. W.
DN.	Webb, George	...	1641
	Webb, Isaac	...	1705 Y.
	Webb, Joseph	...	1695 L.; 1715 W.; 1726 W.
	Webb, Richard	...	1692 L.; 1699 S.
T.P.	Webb, Thomas	...	1714 Y. (701)
w.	Webb, William (1)	...	1600
	Webb, William (2)	...	1751 Y.
*E.	Weir, John	...	1701
*E.	Weir, Robert	...	1646
E.	Weir, Thomas	...	1631
	Welford, James	...	1727 L.; 1740, 1752 W.; 1754 M.
	Welford, John	...	1760 Y.
	Wells, Edmund...	...	1772 Y.
	Wells, James	...	1777 Y.
	Wescott, Henry	...	1640 f. S.
T.P.	Wescott, John	...	c. 1670. (171)
	Wescott, Wilson	...	1752 Y.
	Westcott, Thomas	...	1761 Y.
	Westcott, William	...	1667 L.
	West, John	...	1729 Y.
T.P.	West, Moses	...	c. 1680. (285)
	Westwood, Joseph	...	1706 Y.
w.	Wetwood, Humphrey	...	1602
	Wetwood, Katharine	...	1633
T.P.	Wharram, Ralph	...	1756 Y.
y.	Wharton, Arthur	...	1684. (996)

LIST OF PEWTERERS

377

	Wheeler, George	...	1732 Y.
T.P.	Wheeler, Thomas	...	1692 Y. (692)
	Wheeler, William	...	1701 Y.
	Wheeler, William	...	1728 Y.
W.	Wheely, Robert	...	1666
T.P.	Whitaker, Benjamin	...	1695 L.; 1712 S. (485)
Y.	White, John	...	1684
Y.	White, John	...	1691-1726
T.P.	White, John	...	1755 Y. (971)
	White, Joseph (1)	...	1658 S.
T.P.	White, Joseph (2)	...	1747 Y. (927)
T.P.	White, Philip	...	1778 Y. (1056)
T.P.	White, Richard	...	1695 L.; 1717, 1725 W.; 1729 M. (448)
	White, Samuel (1)	...	1696 Y.
	White, Samuel (2)	...	1729 Y.
w.	White, William (of Rotherham)	...	1608
	White, William (?)	...	1640 S.
	White, William...	...	1702 Y.
	White, William...	...	1736 Y.; 1743 L.
T.P.	White, William	...	1751 Y.; 1765 L.; 1772 S. (954)
T.P.	White & Bernard	...	c. 1715. (743)
	Whitear, William	...	1749 Y.
	Whitebread, James	...	1735 Y.
	Whitehead, Joseph	...	1721 Y.
	Whiteman, Benjamin	...	1692 Y.
	Whiteman, William	...	1758 Y.
	Whitfeld, Charles (Whit- fild) ...	...	n.d.
	Whiting, Thomas	...	1701 Y.
	Whittington, Robert	...	1757 Y.
T.P.	Whittle, Francis	...	1715 Y.; 1726 L.; 1731 S. (715).
	Whittle, William	...	1760 Y.
	Whittorne, John	...	1701 Y.
E.	Whyt, George	...	1676
D.	Whyt, John	...	1619
*E.	Whyte, Robert	...	1805
T.P.	Widdowes, J.	...	(191)
T.P.	Wiggin, Abraham	...	1707 Y. (651)
T.P.	Wiggin, Henry	...	1690 L. (373)
	Wiggin, John	...	1738 Y.
	Wigginton, Thomas	...	1730
	Wigley, John	...	1713 Y.
	Wigley, Thomas	...	1699 Y.

	Wikelin, William	...	1758 Y.
	Wildash, George	...	1820 Y.
T.P.	Wildman, Richard	...	1728 Y. (831)
	Wilkes, Edward V. (Bir-		
	mingham)	...	1825-1835
T.P.	Wilke(s), Richard	...	1708 Y. (655)
	Wilkinson, George	...	1742 Y.
D.	Wilkinson, John	...	1764
T.P.	Willey, Mary	...	988
T.P.	Willett, Edward	...	c. 1684. (409) (412)
	Willett, Richard	...	1666 f. W.
w.	Williams, Anthony	...	1608
	Williams, Edward	...	1697 Y.
c.	Williams, John	...	1688
	Williams, John (1)	...	1697 Y.
T.P.	Williams, John (2)	...	1719 Y. (819)
	Williams, John (3)	...	1724 Y.
T.P.	Williams, John (4)	...	1729 Y. (903)
	Williams, Robert	...	1689 Y.
	Williams, Thomas (1)	...	1698 Y.
	Williams, Thomas (2)	...	1741 Y.
v.	Williamson, James	...	1647-1677
v.	Williamson, Richard	...	1677-1700
	Willis, Nicholas	...	1529, 1534 W. (? Millis)
	Willison, Thomas W.	...	1795 Y.
	Wills, William	...	1733 Y.
	Willshire, T. (Bristol)	...	1795
v.	Willson, Edward	...	1684
	Wilmore, Samuel	...	1758 Y.
T.P.	Wilson, Daniel	...	1690 Y. (481)
	Wilson, Henry	...	1749 Y.
*E.	Wilson, John	...	1732
	Wilson, Thomas	...	1801 Y.
	Wilson, William	...	1758 Y.
T.P.	Winchcombe, Thomas	...	1691 Y. ; 1697 L. (509)
T.P.	Wingod, John	...	1748 Y. ; 1756 L. ; 1766 S. (934)
T.P.	Wingod, Joseph	...	1721 Y. ; 1739 L. ; 1757, 1766 W. ;
			1767 M. (774)
	Wingod, Joseph	...	1811 Y.
	Winter, George	...	1701 Y. (608
	Wintle, Charles	...	1785 Y.
	Wiseman, Robert, jun.	...	1747 Y.
	Withebed, Richard	...	1678 f. S.
T.P.	Withers, Benjamin	...	1719 Y. ; 1730 L. (729)
	Withers, William	...	1667

	Withers, William	...	1692 L.
	Witte, Ludwig	...	1815 L.
	Witter, Samuel	...	1676 L.; 1682 S.
	Wittich, J. Christian	...	1820 Y.
T.P.	Wood, Henry	...	1768 Y.; 1786 L. (1021)
	Wood, Robert	...	1551 S.
T.P.	Wood, Robert	...	1678 L.; 1691, 1698 W.; 1701 M. (200)
	Wood, Robert	...	1700 Y.
	Wood, Thomas	...	1580, 1590 W.; 1592, 1596 M.
	Wood, Thomas	...	1705 Y.
	Wood, Thomas	...	1792 Y.
w.	Wood, Tobias	...	1598
	Wood, William	...	1589 W.
	Wood, William	...	1726 Y.
	Wood, William	...	1736 Y.; 1744 L.
T.P.	Wood & Hill	...	(1067)
T.P.	Wood & Michell	...	c. 1735. (893)
H.	Woodehouse, Nicholas	...	c. 1541
T.P.	Woodeson, John	...	1708. (690)
	Woodford, John	...	1669 L.
	Woodhouse, Thomas	...	1554 W.; 1565 M. (? Woodhowe)
	Woodley, Thomas	...	1743 Y.
	Woodward, Robert	...	1699 L.
	Wooldridge, Robert	...	1749 Y.
	Wooldridge, Robert	...	1795 Y.
T.P.	Wormlayton, Joseph	...	1691 Y.
	Wormlayton, Fulk		
	Humphrey	...	1701 Y. (588)
	Wormlayton, Richard	...	1749 Y.
	Wratten, Robert	...	1718 Y.
*E.	Wright, Alexander	...	1732
	Wright, Harman	...	1766 Y.
*E.	Wright, James	...	1780
	Wright, John (1)	...	1717 Y.
	Wright, John (2)	...	1743 L.
w.	Wright, Nicholas	...	1630
T.P.	Wright, Richard	...	1712 Y. (737)
T.P.	Wright, Thomas	...	c. 1700. (399)
	Wright, Thomas S.	...	1803 Y.
T.P.	Wright, William	...	1764 Y.; 1772 L. (1041)
V.K.	Wrogham, Edward	...	1645-1665
	Wyatt, John	...	1718 Y.
	Wyatt, Thomas	...	1723 Y.
C.	Wyatt, William...	...	1688

	Wycherley, Thomas	...	1613, 1622 W.; 1626, 1627 M.
	Wyeth, William	...	1733 Y.
	Wylls, Charles	...	1734 Y.
	Wynn, Jacob	...	1687 Y.
T.P.	Wynn, John	...	1746 Y.; 1756 L.; 1763 S. (923)
	Wynslaye, John	...	1525 W.
H.	Yalden, George...	...	1832
H.	Yalden, Martin	...	1691
	Yates, James Edward	...	1802 Y.
	Yates, John	...	1741 Y.
T.P.	Yates, Lawrence	...	1738 Y.; 1746 L.; 1757 S. (905)
T.P.	Yates, Richard	...	1777 L.; 1783 S. (1031)
	Yates, Richard, jun.	...	1803 Y.
	{ Yates & Birch	...	n.d.
	{ Yates, Birch & Son	...	(London)
	Yeates, George Allinson	...	1763 Y.
T.P.	Yewen, John	...	c. 1700. (585)
T.P.	Yorke, Edward	...	1735 L.; 1772 W. (848)
	Yorke, James Samuel	...	1773 Y.
H.	Youle, John	...	c. 1691
H.	Young, William	...	c. 1590
	Younghusband, John	...	d. 1700 (Newcastle)

XIII

ANALYTICAL
INDEX
TO THE
FIVE
TOUCH-PLATES

CHAPTER XIII

ANALYTICAL INDEX TO THE DEVICES CONTAINED IN THE TOUCHES ON THE FIVE TOUCH- PLATES NOW IN EXISTENCE

IN indexing the touches from the point of view of the devices contained therein, the chief object has been to take the most important feature in the device as a whole, and under that feature the number of the touch as given in "Pewter Plate" will be found. By the numbers of the touches the position of the touch-plates can easily be found. This can be seen from the table:—

Touch-plate.	Touches.
1	1 to 351
2	352 to 614
3	615 to 849
4	850 to 1069
5	1070 to 1090

It will be found that some touches, more particularly those which are purely heraldic, are indexed under "Arms." It is no easy task to draw a hard-and-fast line, but as a rule those on a shield are to be found under "Arms."

The saving of time in using this list will be evident to any collector keen on identifying marks. Take, for instance, a touch which occurs once only on the touch-plates as *an artichoke and a mullet*. From the index it is No. 733, and the table just given shows it to be on the 3rd touch-plate, and about half-way down. To hunt through 1,090 touches with no clue at all is a very slow process. Some touches, such as the *fleur-de-lis* and a *lion rampant*, occur frequently—the former twenty-six times, the latter twenty-one times. In each case there is some little differentiating mark which should make rapid identification possible.

			No.
Acorn crowned	... ...	b.oct.	W. A. 240
Acorn on a stalk with 2 leaves		—	[W]ILLIAM HARRISON 931
Acorn spray and 96	... ...	b.c.	R. I. 520
Adam and Eve and the		—	— 498
Temptation			
Adam and Eve and the		—	HEN. ADAMS
Temptation			PICKADILLY 431
Alembic and bell	... ...	b.c.	— 225
Alembic and worm and 86	... ...	b.c.	I. W. 439
Anchor and female figure with		b.c.	W. A. 25
63			
Anchor and heart	... ...	s.b.c.	G. V. 273
Anchor encircled with G. and		—	HELLARY PERCHARD 661
1709			
Anchor, harp, and crown	... ...	p.o. p.l.	R. A. 149
Anchor, rose, and 2 stars	... ...	p.l.	W. ATLEE 533
Anchor and motto, Spes Est...		o and	T. V. 106
		p.l.c.	
Anchors, 3	... ...	—	LAW. DYER 691
Anchors, 3, on a shield	... ...	p.l.	DYER, LONDINI 135
Angel	... ...	—	— 414
Angel	... ...	—	S. JONES, LONDON 822
Angels guarding Tree of Life		—	FRA. PARADICE 306
Angel with palm branch	... ...	l.c.	{ JOHN BROWN JOHN LEWIS JOSEPH BROWN 1002

ANALYTICAL INDEX

385

		No.
Angel with palm branch and scroll	— RICHARD BACHE	1049
Animal with large crown ...	— HEN[RY] [HA]RFORD	395
Antelope's head couped ...	c. E. I.	257
Antelope's head within a crown	b.o. W. D.	81
Archangel Michael with Scales	— SETH JONES	714
Arm	l.b.c. WILLIAM HALL	338
Arm and dart between 2 maces	b.p. SAMUEL KNIGHT	689
Arm and hand with dagger ...	p.c. GEO. HAMMOND	515
Arm (mailed) and sphere ...	— HENRY FEILD	528
Arm (mailed) issuing from a coronet, holding 3 ladies	— JOHN PRINCE	583
Arm, on a torse, holding a heart	b.c. T. H.	85
Arm with bundle of rods, 1646	b.o. A. R.	96
Arms of London, with 2 swords	— THOMAS LEACH	725
Arms, a chevron (vair.), and 3 griffins' heads erased	— EDWARD QUICK	900
Arms, a chevron cotised indented and 3 lions, with 3 crosses paty on the chevron ; and crest, a demi-lion holding a cross paty	— WILLIAM HEALEY	960
Arms, a cross engrailed and a crescent on the cross. Also crescent in the quarter for difference. Crest, a two-headed eagle	— SAMUEL HIGLEY	1033
Arms, a cross with 2 crosslets fitchy in chief, impaling 3 stags tripping	— BURFORD & GREEN	929
Arms, a double-headed eagle with a crown in chief	— JOHN BENSON	904
Arms, a fess between a goat's head couped and 3 scallop-shells in base	— RALPH WHARRAM	996
Arms, a fess engrailed and 3 apples slipped in the stalks	— HENRY APPLETON	943
Arms, a lion passant and 3 stars, impaling a chief ermine with a demi-lion on the chief	b.p. THOMAS BOARDMAN	899
Arms, a lion passant and 3 fleurs-de-lis	— RD. NORFOLK IN LONDON	902

		No.
Arms, a lion rampant... ...	b.p.	JOHN WYNN 923
Arms, a lion rampant, and in chief 3 mullets. Crest, a demi-lion	—	ROBERT SCATCHARD 980
Arms, a lion rampant, impaling party per bend sinister 6 martlets	—	JOHN HOME 965
Arms, a lion rampant, impaling party per bend sinister 6 martlets	—	NATHANIEL BARBER 1037
Arms, a rose and 4 fleurs-de-lis	—	GEORGE HOLMES 908
Arms, a stag's head couped with a crown between the antlers	—	JOHN WILLIAMS 903
Arms, a trefoil and an orb of 8 mullets	—	WILLIAM PHIPPS 945
Arms, barry ermine and a lion rampant	—	JAMES GL— 640
Arms, fretty and a cross, and 5 mullets on the cross	—	BENJ. TOWNSEND 967
Arms, fretty and a cross, and 5 mullets on the cross	—	RICHARD BAGSHAW 1058
Arms, gules a bend cotised ermine and 3 leopards on the bend	—	JOHN PERRY 1009
Arms, gules, and on a chief 2 mullets, crest, a boar	—	BENJAMIN BACON 979
Arms of Oxford City, impaling those of the University	—	WM. GLOVER ANNISON 933
Arms of Oxford City, impaling those of the University	—	[WM. GLOVER] ANNISON 947
Arms, party per fess azure and gules, an eagle displayed	—	WILLIAM DE JERSEY 970
Arms, quarterly per chevron embattled, gold and vert, and 3 martlets	—	JOHN HUDSON 1023
Arms, quarterly, a leopard's head, laurel spray, lamb and flag (?) over all a cross	—	JONATHAN LEACH 922
Arms, Royal of England on a banner	—	R. STANTON 1082
Arms, 2 bars and 3 hands with helm and mantling. For crest an open hand	—	THOMAS SCATTERGOOD 873

			No.
Arms, 2, holding up a plate ...	—	JAMES MATTHEWS	780
Arms, 2, on a torse, issuing from a cloud, holding a sun	—	DANIEL LAWSON	938
Arms, 3 demi-lions, and a roundel impaling party per chevron a crescent and 2 leopards' heads	—	BENNETT & CHAPMAN	994
Arms, 3 demi-lions and a roundel	—	WILLIAM BENNETT	998
Arrow and key	b.h.	S. Q.	213
Arrow, crowned, with 2 and 3 (<i>i.e.</i> , 1723) between 2 wings	—	LUKE JOHNSON	749
Arrow, winged, and 86 ...	p.l.	CHARLES	442
Artichoke and a mullet ...	—	W. CLARKE	733
Ass' head erased and bugle ...	b.c.	THOMAS BETTS	341
Atlas and the world	—	WILLIAM [RID]GLEY	504
Atlas and the world between 2 mullets	—	J. LAFFAR	684
Bacchus astride a barrel ...	p.c.	W. H.	812
Badger, a	—	W. H. KING, 1786	1057
Bainbrigge, arms of	p.o.	F. B.	505
Bale of silk	b.c.	VINCENT SILK	71
Band with motto HAUD ULLIS	o.	H. IRVING	952
LABENTIA VENTIS			
Band with 7 stars	l.b.o.	IOSIAH [CLA]RK	514
Beacon, 1668	p.c.	P. P.	104
Beacon on fire ...	l.o.	THO. DEACON	272
	p.l.c.		
Beacon, 1676	p.c.	T. H.	281
Beacon	l.o.	IOS. GARDINER	364
	p.l.c.		
Beacon crowned, and 92 ...	—	WILLIAM BRAVELL	483
Beadle leading a child ...	b.p.	IOSIAH WINGOD	774
Bear and ragged staff ...	—	THOMAS HOPKINS	584
Bear and a ragged staff ...	—	I. P.	638
Bee and o3	—	I. B.	496
Bee (or fly?)	—	AQUILA DACKOMBE	913
Bee, and a rose above it ...	—	THOMAS BUTTERY	973
Beehive	—	FRA. KNIGHT	261
Beehive and a tree	—	E. J. T. ASHLEY	1090
Beehive surmounted by a bee	—	JAMES BULLOCK	946
Beehives, 3, with 6 bees volant	b.p.	HENRY JACKSON	760
Beehives, 3, with 11 stars ...	b.p.	ROBERT JACKSON	1051

			No.
Beehives, 3, and 9 bees flying	b.p.	ROGER MOSER	1078
Bell with 7 roses	b.c.	DAN BLACKWELL	320
Bell	b.c.	T. B.	45
Bell and sun	b.p.	JOHN BELSON	890
Bend between 3 fruits, on a shield	p.l.	THO. PADDON	433
Bird, 63	b.c.	R. M.	7
Bird, 86	b.c.	J. E.	578
Bird between spray of flowers and spread eagle	—	JONATHAN COTTON	624
Bird between spray of flowers and spread eagle and a dove	—	JONATHAN CO[TT]ON,	866
Bird-bolt	s.b.c.	E. N.	126
Bird-cage	s.c.	F. F.	405
Bird, crested, on a nowed serpent, and star above	—	WILLIAM MURRAY	857
Bird flying	—	E. C.	617
Bird flying; with a sun or star above	s.b.c.	T. B.	86
Bird in a hand	—	THOMAS COOKE	565
Bird on a nest, a snake nowed, and lion passant	—	RIC. DRINKWATER	682
Bird on a torse	—	THOMAS CARTWRIGHT	698
Bird on a torse	p.l.	DANIEL GRENDON	871
Bird on a torse, belled hawk and crown with 79	b.c.	T. F.	321
Bird on a torse, 165	b.c.	B. C.	339
Bird on a trumpet	p.l.	G. ROOKE	152
Bird on thistle	—	I. H.	329
Bird rising, on a crown ...	p.l.	ED. WILLETT	409
Boar	—	THOMAS BACON	768
Boar, 65	s.b.c.	I. B.	67
Boar on a torse	—	GEORGE BACON	921
Boar's head	s.b.c.	H. F.	242
Boar's head couped, 1701 ...	—	ROBERT BORMAN	594
Boat in full sail	—	R. I.	666
Boat under sail, with moon and 7 stars	shaped O	MARTIN BROWNE	517
Bonnet, with strings and feather in front	—	TO. KIRKE	773
Book, crowned, 1706... ...	—	W. S.	634
Book (Bible?), crowned ...	b.p.	JOHN FOSTER	897
Boy (nude), holding a sceptre and a sword	—	JOHN (CHILD?)	586

			No.
Boy (nude), holding a heart and a pansy with 96	—	W. CLARK, LONDON	529
Boy (nude to waist), with a popgun and a rattle ...	b.o.	P. M. TO. KIRKE	869
Britannia	p.c.	V. S. & W. S.	895
Britannia, seated, 1754 ...	—	JAMES STEEVENS	968
Britannia, with ship in the offing	—	ASHLEY, MINORIES	1083
Bryan, arms of...	p.l.c.t.	EGERTON BRYAN	228
Buck's head, erased ...	—	THO. BUCKBY	592
Bugle and star...	s.b.c.	I. G.	155
Bull	p.l.	WILLIAM HEV[FO]RD	556
Bunch of grapes and 2 mullets	—	I. A.	708
Bundle of rods, tied ...	b.o.	— FARMER	914
Bush	b.c.	W. I.	26
Bust crowned	—	RICHARD SMALPIECE	397
Bust of a Bishop between 2 crosiers, also a mitre	—	JAMES BISHOP	781
Bust of a girl	b.c.	G. G.	401
Bust of Queen Anne ...	—	THOMAS	602
Bust of a man in a wig ...	—	WOOD & MICHELL	893
Bust of a man in a wig, 1767	—	THOMAS MUNDAY	978
Bust of female with rose, 2 stars and rose above	—	I. M.	936
Busts, 2, affronté, and a crown	b.c.	E. M.	472
Caduceus, winged with 2 stars	—	T. R.	4
Camel couchant	s.o.	MAW	1087
Camel with a star	—	JOHN GURNELL	1025
Candlestick with 7 branches	—	JOHN OLIVER, LONDON	478
Cardinal's Hat	b.c.	P. or S. P.	100
Cardoons, 2	p.l.c.	IONAT. BONKIN	307
Carter, with his cart, 26	—	JOSEPH CARTER	798
Castle	s.b.c.	T. D.	146
Castle	p.l.	F. CASTLE, LONDON	463
Castle and Star, with 4 flowers and 76	s.b.c.	I. R.	275
Castle in flames with 95	—	GEORGE CANBY	518
Cat	p.l.	HENRY PRATT	238
Catharine wheel crowned	p.l.	HENREY SIBLEY	372
Charing Cross	b.c.	T. R.	210
Cherub's head and wings	—	JOSEPH BOWDEN	542

			No.
Chevron engrailed and 6 crosslets fitchy, 3 fleurs-de-lis on the chevron	—	JOHN SMITH	613
Chevron engrailed ermine and 3 phœns, with a label of 3 points	—	BEN. FOSTER	847
Chevron ermine and 3 phœns	—	BENJAMIN F[OST]ER	639
Chevron indented and 3 griffins' heads	—	SAMUELL JACKSON	479
Chevron with 3 battle-axes ...	p.o.	F. B.	505
Chevron with 3 human heads	—	EDMUND SHARROCK	881
Chevron with 3 leopards' heads	p.l.	MOSES WEST, LONDON	285
Chevrons, 2, engrailed, on each 3 roundels	—	WILLIAM ROWELL	816
Child and dog	p.l.c.	EDWARD RELFE, LONDON	202
Child with palm	b.o.	JOHN HEATH	519
Child with 2 keys	—	PETER REDKNAP	678
Children (2) picking fruit ...	—	I. C. CORMELL	410
Cinquefoil	p.l.	WILLIAM DIGGES	569
Cinquefoil, a star and 2 roundels	b.c.	W. B.	444
Cinquefoil berries and p.l. ...	o.	PETER BRAILESFORD	63
Cinquefoil crowned	s.p.l.	RIC. SHURME[R]	346
Cinquefoils (2)	s.b.c.	C. C. H.	144
Cinquefoils (3)	—	N. GOSL..	374
City of London, arms of ...	b.c.	I. G.	270
	p.l.		
City of London, arms of, with 2 swords	—	THOMAS LEACH	725
Clock-face, with a crescent, a sun, and 1707	l.c.	ROBERT CROSFEILD	648
Clock-face	—	R. P.	858
Clock-face	p.o.	R. P. HODGE	1019
Cockatrice on a cap of estate?	o.	R. S.	93
Cock	b.c.	I. C.	512
Cock and 55	b.c.	W. W.	53
Cock and 85	b.c.	W. W.	438
Cock and a pheasant	p.c.	R. P.	882
Cock and a small crown ...		BENJAMIN [WITH]ERS	729
Cock and crown	b.c.	— C.	49
Cock and large crown and 86	—	JOHN CO[UR]SEY	430
Cock and 2 crossed keys ...	—	JOSEPH PEDDER	821
Cock and wheatsheaf ...	—	ROBERT POLE	738

			No.
Cock crowing	... ...	p.o.	W. PHILLIPS
Cock on a globe on a stand	...	—	ALEXANDER STOUT
Cock on a hand	... ...	p.l.	SAMUEL [HANCOC]K
Cock on a helmet	... ...	—	RICHARD COX
Cock on a plough	... ...	—	SAMUEL TAYLOR
Cock pecking at wheatsheaf	...		JOHN NORGROVE
Cock perched on a rose	...	—	THOMAS PHILLIPS
Cock treading a hen	...		THOMAS SMITH
Cock with crown above	...	b.p.	HENRY LITTLE
Cock, with 2 sprigs of olive, crossed		—	SAMUEL RIGHTON
Cocks, 2, facing one another		—	COCKS, LONDON
Cocks, 2, respectant, and crown above		p.l.	I. COX, LONDINI
Cocks, 3	... ...		RICHARD COLLIER
Cocks, 3, and 6 mullets	...	o.	JOHN HEATH
Collier, a (or coalheaver)	...	b.c.	RD. COLLIER
Comet	... ...	o	R. L.
Comet and roundels	...	—	JOHN HOLLY
Compass and an eight-pointed star		—	ROBERT KNIGHT
Compasses and a globe	...		CARPENTER & HAMBERGER
Coronet, ducal	... ...	—	ANN TIDMARSH
Coronet, ducal, between fleurs- de-lis and 2 crosses paty ; a cross paty and 2 crossed palm-branches below		—	JOSEPH SPACKMAN
Coronet, ducal, between fleurs- de-lis and 2 crosses paty ; a cross paty and 2 crossed palm-branches below		—	IOS ^H & JAMES SPACKMAN
Coronet (earl's), with above, a mullet in a crescent		—	W. S.
Coronet (earl's), with shield	...	p.l.c.	HENRY HATCH
Cranes, 3	... ...	b.o.	E. T.
Crescent	... ...	b.c.	F. G.
Crescent	... ...	p.c.	T. B.
Crescent	... ...	b.o.	W. T.
Crescent and a bird	...	s.s.	S.W.
Crescent, and in border signs of Zodiac		b.o.	JOHN WILLIAMS
Crescent and rainbow	...	b.c.	I. R.
Crescent and star	...	c.	W. M.

			No.
Crescent and 2 mullets ...	b.c.	JOHN NE[ATON]	699
Crescent and 2 stars, with 87...	—	W. N.	335
Crescent and 2 stars ...	b.c.	I. K.	379
Crescent, crowned ...	p.l.	ANT. (?) ROWE	575
Crescent (or moon) and 7 stars	b.p.	JOHN PAYNE	789
Crescent with 6 stars ...	b.c.	W. P.	911
Crescent with 6 stars ...	—	JAMES BOOST	956
Crescents, 2, with ducal coro-	—	ARTHUR ENGLEY	672
net above			
Crook, crowned, 1657...	c.	R. I.	27
Cross, crosslet, and 3 crescents	p.l.	BERNARD BABB	577
Cross, crosslet between 2 roses	—	WILLIAM WIGHTMAN	993
and 2 stags' heads			
Cross, flory, with 78 ...	d.	R. B.	318
Cross, patty, 1674 ...	s.b.c.	H. Q.	230
Cross, with 5 lions rampant ...	—	EDW. YORKE	848
Crosses, patty, 3 ...	bordered	A. R.	330
	c.		
Crown ...	s.b.c.	I. S.	176
Crown ...	b.c.	R. G.	177
Crown ...	b.o.	RICHARD DYER	558
Crown, with 77 ...	s.p.s.	—	137
Crown, also angel and palm,	pl.	THO. SKIN, LONDON	223
with 73			
Crown and a pear (?) ...	—	I. E.	742
Crown and a tun, 1707 ...	b.c.	H. H.	642
Crown and dolphin, with 96...	—	RICHARD CLARKE	535
Crown and horseshoe, 1676 ...	p.l.c.t.	G. C. or C. C.	266
Crown and mitre ...	l.b.c.	I. WIDDOWES	191
Crown and sword and port-	b.o.	H. C.	60
cullis and 2 stars and 6			
Crown and 2 crescents ...	b.c.	I. H.	44
Crown and 2 plumes, crossed	b.c.	TO. SHAKLE	287
Crown and 6 stars ...	p.l.	JOHN BONVILLE	366
Crown and 77 ...	b.s.	T. T.	296
Crown, below, a rose and	—	JOHN OSBORNE	687
thistle ; motto, <i>Semper</i>			
<i>eadem</i>			
Crown, crossed swords, and	p.c.	B. T.	222
sceptre ...	p.l.c.t.		
Crown, heart, hammer, and 6	—	THOMAS GIFFIN	681
stars			
Crown, with 2 sceptres through	—	JOHN HATHAWAY	790
the crown			

			No.
Crown, with 2 small stars ...	o.	S. S.	901
Crown, woolsack, and a rose...	b.p.	ROBERT WASS	748
Crown, woolsack, and a rose...	b.p.	THOMAS COLLETT	862
Crown, 2 stars, and a fist ...	—	SAMUEL HAND	232
Crowns, 3	c.s.	JOHN WESCOTT	171
Crowns, 3	—	SIMON PATTINSON	767
Crowns, 3	b.p.	THOMAS GRACE	876
Cupid, bow and arrow ...	p.l.c.	— ADKINSON	205
Cupid flying	—	—	414
Dagger	b.c.	H. WIGGIN	373
Dagger	s.s.	C. O.	413
Dagger	—	EVERARD GILLAM	637
Dagger between 3 castles ...	c.	CHRIS. ROPER	140
Dagger piercing a heart, with ducal coronet between 6 mullets	p.l.c.	—	
Daisy	b.p.	THOMAS GIFFIN	1006
Daisy, with a sun and 6 roundels	o.	R. M.	783
David slaying Goliath ...	p.l.	—	
Demi-boar on a torse ...	—	THO. STRIBBLEHILL	772
Demi-griffin	—	N. SHORTGRAVE	452
Demi-griffin	—	THOMAS GODWIN	671
Demi-griffin sejant on a torse	b.p.	WILLIAM COWLING	892
Demi-griffin with wings ex- tended, on a torse	—	WILLIAM HARRIS	966
Demi-lion	p.l.	T. WINCHCOMBE	509
Demi-lion on a torse	p.l.	[NICH.] HUNTON	376
Demi-lion with crown, on a torse	p.l.	THOMAS BENNET	580
Demi-lion with stag's head, above all a crown	p.l.c.t.	NICH. HUNT[ON]	143
Demi-lion looking back issuant from a mural crown	—	JOHN ALDERSON	1010
Demi-mermaid holding up double balls	p.l.	T. M.	898
Demi-ostrich, with outspread wings, holding a horseshoe in its beak	—	RICHARD KING	723
Demi-stag on a torse	b.p.	WILLIAM WHITE	954
Dial face and 94	—	D. I.	521
Dog and a crown	o.	JOHN BURTON	142

		sq.		No.
Dog (?) and wheatsheaf	...		SMITH AND LEAPIDGE	808
Dog, seated	...	—	JOHN HARRIS	660
Doll or child crowned with	95	s.b.c.	L. C.	526
Dolphin embowed	...	s.b.c.	S. M.	83
Dolphin, crowned, 1672	...	—	C. C.	206
Dolphin, and griffin's head coupled		—	JOHN ROLT	710
Dove	...	l.c.	EDWARD SEAWELL	1064
Dove, and below, an anchor		—	I. M.	1069
Dove and nowed snake	...	p.l.c.	JO. STILE	453
Dove and nowed snake, with	78	—	J. DOVE	295
Dove and olive branch	...	p.l.c.t.	J. JACOMB	236
Dove and olive branch	...	—	JOHN TRAPP	731
Dove and olive branch	...	—	FRANCIS WHITTLE	715
Dove and olive branch perched on wheatsheaf		b.p.	ANDREW RUDSBY	823
Dove and olive branch, 71	...	b.c.	S. I.	199
Dove perched on a snake	...	—	JO. JORDAN	828
Dove with olive branch and a bee (or fly)		o.	W. M.	1086
Dove, with olive branch, perched on the worm of a still		—	WILLIAM NETTLE- FOLD, LONDON, 1799	1072
Dragon's head erased	...	o. p.l.c.	I. NICHOLS	424
Draw-knife, hammer, and a compass		—	W. GROOME	1076
Duck and 75	...	b.c.	I. E.	244
Duck and 1690	...	—	PHILLIP [RUDDU]CK	495
Eagle and bugle	...	p.l.c.t.	—	386
Eagle and child	...	p.l.	JOHN ALLEN, 1671	197
Eagle displayed, a crescent, hand with flower spray, and a dove, 1705		—	JONATHAN CO[TT]ON	866
Eagle, double-headed, and crown		p.l.	THOS. LEACH	304
Eagle, double-headed, and 63		s.b.c.	G. R.	50
Eagle, double-headed, and 68		—	G. R.	109
Eagle, double-headed, with crown, crossed staves, and 2 roses		—	JOHN FRYER	498
Eagle issuing from a rose	...	—	WHITE & BERNARD	743

			No.
Eagle on a knotted snake ...	p.l.	MABBERLE [Y]	209
Eagle on a globe ...	p.l.	ROBERT NICHOLS [ON]	462
Eagle, two-headed ...	p.c.	[WOR]MLAYTON	588
Eagle with two heads, and above the crest, a hand holding a bird's leg	—	BENJAMIN BROWNE	814
Eagle's head couped with crescent and 75	s.b.c.	W. B.	629
Eel, 63	s.b.c.	T. C.	31
Eleanor Cross, 1710 ...	b.o.	I. S.	669
Elephant	—	JAMES FONTAINE	961
Elephant's head erased	p.l.	I. SAUNDERS	239
Exchange, the (?)	p.l.	C. B.	315
Face of fat boy and 68 ...	b.c.	I. M.	151
Father Time, hour-glass, and scythe	l.b.o.	W. E.	75
Father Time, hour-glass, and scythe	b.c.	I. P.	201
Father Time, hour-glass, and scythe	—	JOSEPH PRATT	753
Father Time, hour-glass, and scythe ; above all, a crown	—	I. P.	795
Feathers, crossed and tied ...	—	J. B.	323
Female figure dancing (? Venus and shell) and 69	s.b.o.	R. W.	162
Female figure of Hope, draped, with an anchor	—	JOHN KING	995
Female figure of Hope, draped, with an anchor	—	JOHN HINDE	1026
Female figure of Hope, draped, with an anchor	—	JOHN GRAY GREEN	1068
Female figure of Hope, with an anchor, 63	b.c.	W. A.	25
Female figure, pointing with a sceptre	—	BARTHOLOMEW ELLIOT	891
Female figure, seated ...	b.p.	J. PERRY	909
Female, nude, skipping ...	p.o.	GO. V.	686
Figure in toga	—	JOHN LAWRENCE	426
Figure kneeling, 1684 ...	—	D. V.	403
Figure of a queen	—	ROBERT PATIENCE	883
Figure of Justice with emblems	—	BENJAMIN BOYDEN	511
Figure of man, bust only ...	s.b.c.	C.	76

			No.
Figure sitting, with a mitre ...	—	THOMAS SMITH	632
Figure (S. Stephen) being stoned	—	D. S.	440
Figure with crook, 1681 ...	p.c.	E. C.	380
Figures, 2, nude, supporting a crown	—	ARTHUR SMALMAN	726
Figures, 2, nude, supporting a crown	—	RICHARD BRADSTREET	818
Fisherman in a boat	—	PAUL FISHER	1071
Fist, mailed, with sword, lion sejant, and 2 horseshoes	—	CHARLES SMITH	1011
Fleur-de-lis and a sun in splendour	o.	W. N.	728
Fleur-de-lis and W. D. ...	b.c.	W. D.	114
Fleur-de-lis and 2 roundels, with crown above	—	JOHN LANGLEY	727
Fleur-de-lis and 5 roundels, with 90	p.l.	CHARLES HULSE	466
Fleur-de-lis and crown ...	p.o. p.l.	T. H.	17
Fleur-de-lis issuing from a castle	p.l.	WILLIAM NICHOLLS	417
Fleur-de-lis issuing from a rose	p.l.	S. MABBS, LONDON	288
Fleur-de-lis issuing from a rose	—	JOHN JUPE	878
Fleur-de-lis with crown above and 2 roundels	—	JOHN SIAW (SHAW)	779
Fleur-de-lis with 2 crosses paty. Below a crown and cross paty	—	SPACKMAN & GRANT	662
Fleur-de-lis within a crescent	—	T. HUX	754
Fleur-de-lis, 1700	b.c.	W. H.	574
Fleur-de-lis, 3, with crown on a cushion	l.b.c. p.l.	W. S.	221
Fleurs-de-lis, 3	—	EDWARD NASH	755
Fleurs-de-lis, 3	—	WILLIAM HIGHMORE	894
Fleurs-de-lis, 3	—	ROBERT RANDALL	955
Fleurs-de-lis, 3, and crown ...	l.b.c. p.l.	B. VOKINS	182
Fleurs-de-lis, 3, and rose ...	p.l.	ROBERT MASSAM	867
Fleurs-de-lis, 3, with 3 small stars, crowned	p.l.c.	T. CUTL[ER]	276
Floral ornament and 1683 ...	b.c.	I. C.	378
Flower and a sun, with 703 ...	b.o.	I. S.	614
Flower and a wheel	s.s.	R. B.	805

				No.
Flower displayed in a crescent	b.o.	SAMUEL PRIDDLE	1039	
Flower displayed with star above	—	CLARK & GREENING	1007	
Flower of a leek (?) ...	...	—	THOMAS ARNOTT	633
Flower spray, with 86...	...	b.d.	I. D.	432
Flower, with 85 ...	...	s.	I. S.	390
Fly ...	...	p.l.c.	WILL. FLY	328
Fly ...	...	—	TIM. FLY	675
Fly ...	...	o.	FLY & THOMPSON	874
Foliage, with 55 ...	...	b.c.	W. P.	74
Foliage, with 63 ...	...	v.s.b.c.	W. P.	73
Foliage, with 68 ...	...	s.b.c.	W. P.	111
Foliage, with 72 ...	...	b.c.	P. I.	211
Foliage, with 78 ...	...	s.	I. N.	311
Foliage, with 79 ...	...	b.c.	W. P.	322
Foliage, with 80 ...	...	b.c.	I. P.	349
Fountain ...	...	b.o.	T. F.	36
Fountain and birds ...	...	—	THOMAS SPRING	523
Fountain between 2 dolphins	—	HENRY ELWICK	775	
Fountain with 3 basins, also a sun	—	PENRY. SPRING	724	
Fox ...	...	—	WILLIAM [FOXON]	846
Fox and a heart ...	...	b.c.	I. R.	513
Fox and goose... ...	...	b.c.	I. C.	305
Fox and goose, 1704 ...	...	b.c.	R. R.	618
Fox running, star and crescent above	—	WILLIAM COOCH	1029	
Fox (?) and 92 ...	...	b.c.	I. S.	489
Gemini holding hands with sun in splendour, and 1705	s.b.c.	T. H.	622	
Gemini holding hands with sun in splendour, 64	b.c.	R. H.	28	
Giant, a, and 91 ...	...	b.c.	E. M.	503
Girl's head ...	...	b.c.	I. C.	563
Globe ...	...	—	JOHN SNOXELL	251
Globe and compasses ...	...	—	JOHN CARPENTER	718
Globe and signs of Zodiac ...	...	—	WILLIAM HALL	128
Globe on a stand ...	...	oblong label	COLLYER	730
Globe on a stand ...	...	—	INO. WATTS	801
Glove and 1682 ...	...	b.c.	R. H.	381
Goat and ducal coronet ...	...	p.l.	JAMES HUGHES	493
Goat and nine stars ...	...	b.c.	R. T.	286

			No.
Goat and wheatsheaf ...	...	p.l.	THOMAS LEAPIDGE 492
Goat and wheatsheaf ...	...	—	EDW. LEAPIDGE 568
Goat's head couped, transfixed with a spear, crown, and tent behind		—	WILLIAM COX 668
Goat's head erased and coronet		s.b.c.	W. H. 359
Gog and Magog and bell ...	...	—	I. SAVIDG[E] 369
Golden Fleece... ...	...	—	SAMUEL ELLIS 746
Golden Fleece between four rings and a fleur-de-lis		—	THOMAS SWANSON 1008
Grasshopper ... ...	...	p.o. p.l.c.	RALPH HULLS 208
Grasshopper and crown	...	—	EDWARD [RAND] ALL 365
Grasshopper, and o5 ...	...	—	— 627
Grasshopper, with 2 keys crossed and a roundel		—	PHILIP STEVENS 664
Greyhound ... ...	...	l.b.c. p.l.c.t.	THO. HUNT 194
Greyhound coursing ...	...	—	JOHN REDSHAW 219
Greyhound running, star above		—	SAM. SALTER BOWLER 1038
Greyhound's head erased, on a torse, with a crown and LONDON		s.	— 145
Griffin ... ... ...	...	—	SIMON HALFORD 830
Griffin ... ... ...	...	—	JOSEPH MONK 1024
Griffin on a ragged staff	...	—	GEORGE GRE[EN] FELL 976
Griffin passant ...	...	b.c.	C. R. 423
Griffin sejant ...	...	—	W. SANDYS 827
Griffin sejant on a torse	...	—	WILLIAM SANDYS 491
Griffin, winged ...	...	p.l.c.t.	— MORSE 265
Griffin's head couped with crown over		b.o.	L. Y. 905
Griffin's head couped with snake in its mouth		p.o.	— 712
Griffin's head ducally gorged on a torse		—	GEORGE NORTH 539
Griffin's head erased ...	...	—	I. C. 32
Griffin's head erased and 2 frets		—	THOMAS CLARIDGE 707
Griffin's head erased with 2 frets and a crown		—	[EDW]ARD S[TAFF]ORD 229
Griffin's head erased on a torse		—	ROBT. LUPTON 1042
Griffin's head erased with a marquis's coronet above, and 2 stars		—	RICHARD YATES 1031

			No.
Griffin's head erased, with crown and 2 stars above	b.c.	I. R.	972
Griffin's head erased with a star, and 66	b.c.	S. A.	34
Griffin's head issuant from a crown	—	WILLIAM WRIGHT	1041
Griffins' heads (3) erased ...	b.p.	GILES CLEEVE	832
Gull	s.b.c.	I. B.	562
Gun and carriage with 5 mullets	o.	THO. JONES	990
Gunner and cannon	p.l.	THO. BURGES	595
Guy, Earle of Warwick, with dragon's head	—	T. W. (THOMAS WIGLEY)	630
Hammer crowned, 1666 ...	b.c.	I. I.	116
Hammer crowned between 2 fleurs-de-lis	—	WILLIAM NORWOOD	815
Hammer with shears and 80	b.c.	H. T.	343
Hammer and 93	b.c.	I. P.	500
Handbell	—	THO. WRIGHT	399
Handbell, 1679	b.c.	T. W.	325
Handcart and 99	b.c.	P. C.	567
Hand and anchor	b.c.	E. A.	56
Hand and crook, with 73 ...	p.s.	M. W.	218
Hand and crowned anchor ...	p.l.	T. WATTERER	370
Hand and dagger	s.b.c.	W. A.	43
Hand and key, crowned ...	p.l.c.	THO. CARY	429
Hand and thistle	b.c.	C. [Sco]TT	348
Hand, and thistle crowned ...	—	JOHN YEWEN, LONDON	585
Hand (left) crowned ...	b.c.	I. C.	172
Hand grasping a dove with olive branch	—	JOSEPH CLARIDGE	810
Hand holding a heart, 1714 ...	b.c.	I. E.	694
Hand outstretched, with a knife on the palm, 1758	—	CHARLES CLARIDGE	981
Hand, sleeved, holding a mari- gold or daisy	—	EDWARD MERIEFIELD	770
Hand with a hammer and a barrel	—	STEPHEN KENT	1017
		HAGGER	
Hand with a pawn	—	JOHN DONNE	488
Hand with a slipped rose ...	b.p.	BOURCHIER CLEEVE	951
Hand with a weight or a book	—	WILLIAM HANDY	884
Hand with battle-axe... ...	s.b.c.	I. C.	587
Hand with cup	p.l.	BASILL GRAHAM	560

				No.
Hand with dagger on a shield	—	GEORGE PEISLEY	709	
Hand with gillyflower	...	WILLIAM PHILLIPS	841	
Hand with gillyflower or pink	—	WILLIAM PHILLIPS	949	
Hand with gillyflower or pink	—	THOMAS PHILLIPS	1073	
Hand with globe and star or sun	—	THOMAS STEVENS	757	
Hand with hammer	... ...	b.c. A. L.	91	
Hand with hammer, and below a barrel	—	JOHN LANGFORD.	713	
Hand with mace	... ...	b.c. C. R.	355	
Hand with mallet	... ...	— JAMES LETHARD	932	
Hand with pen, 1677	...	— H. P.	279	
Hand with rose	... ...	b.c. N. K.	5	
Hand with rose	... ...	b.c. A. C.	457, 791	
Hand with sceptre	... ...	— WILLIAM BURTON	354	
Hand with sceptre	... ...	b.c. W. BURTON	38	
Hand with scroll	... ...	l.b.c. DAVID BUDDEN	163	
Hand with seal	... ...	p.l.c. JOSPH DONNE	804	
Hand with seal	... ...	— GEORGE [STAFFO]RD	820	
Hand with seal, 1685	...	s.b.c. I. D.	422	
Hand with staff	... ...	p.l. DAVID BUDDEN	605	
Hand with thistle	... ...	p.o. LEWIS JAMES	184	
		p.l.		
Hand with tulip	... ...	b.c. W. S.	552	
Hand with tulip	... ...	— WILLIAM STEVENS	817	
Hands (2) clasped	... ...	p.o. I. F.	1074	
Hands (2) clasped, with crown above, 1709		b.c. W. H.	663	
Hands clasped, 1670	... ...	b.c. I. I.	170	
Hands clasped...	... ...	b.o. JO. INGLES	19	
Hands interlocked, with crown above		— ROWLAND COLE	782	
Hands interlocked, with crown above, and 1709		b.c. W. H.	984	
Hands with anchor crowned...		l.o. THO. KING	259	
		p.l.c.t.		
Hands (2) with hammers	...	p.l.c. JOSEPH PARKER	180	
Hands, 2, with hammers and a rose		p.l. JOHN SCATTERGOOD	859	
Hands (2) with hammers and a rose		— THOMAS SCATTER-		
		GOOD	610	
Hands with hammers, also a coronet and a crown		b.o. DANIELL PARKER	441	
Hare running	... ...	—	

			No.
Hare running	—	PITT & FLOYD 1018
Hare, running	—	PITT & DADLEY 1043
Hare, running, and 75	...	I.o. p.l.c.t.	RICHARD PITTS 924
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Star, with flowers	...	s.b.c.	I. L.
Star and 1664	...	b.c.	B. B.
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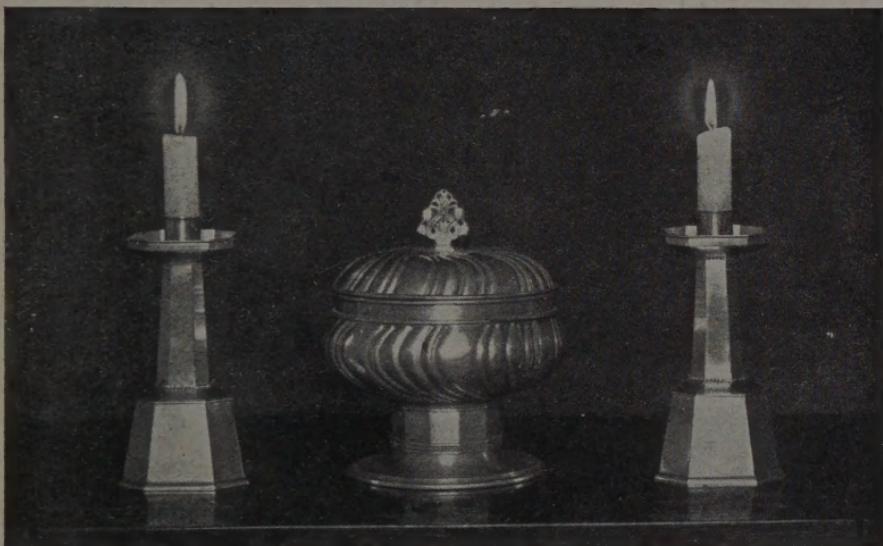
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